

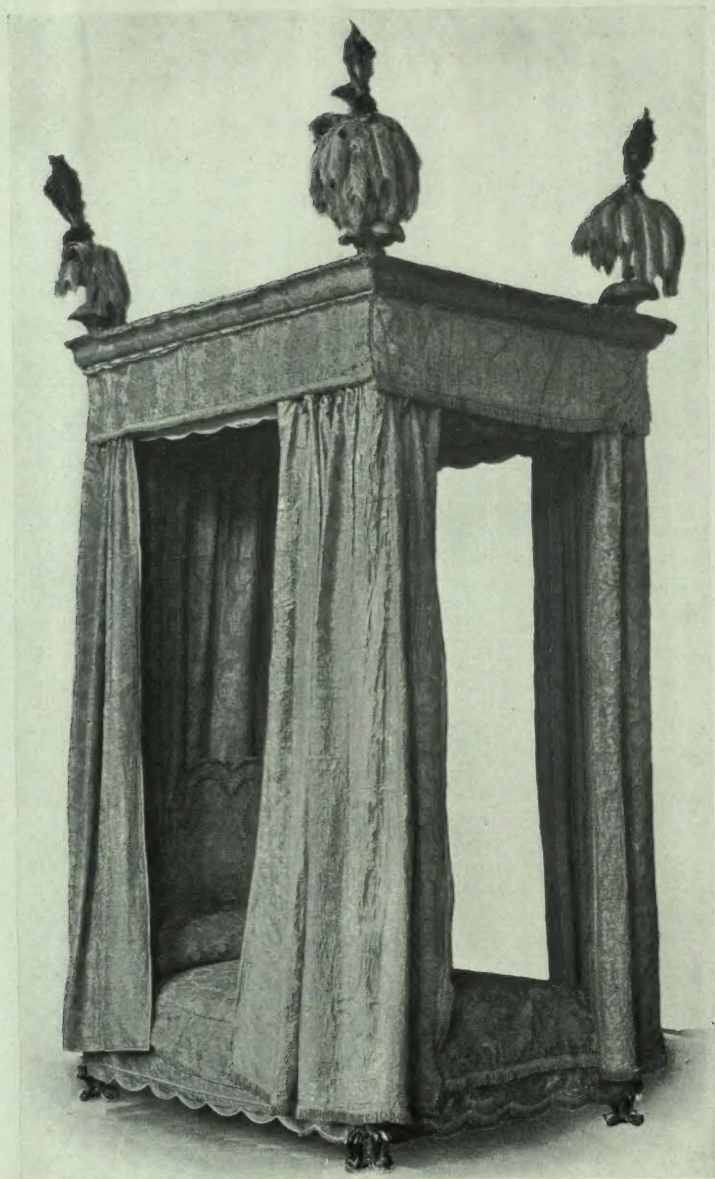
VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR
1916

ILLUSTRATED

LONDON: PUBLISHED UNDER THE AUTHORITY
OF HIS MAJESTY'S STATIONERY OFFICE, 1919

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BEDSTEAD ; from Boughton House, Northants. English ; c. 1694.

PRESENTED BY THE DUKE OF BUCCLEUCH, K.T.

PREFATORY NOTE.

NOW that the war is happily over, it is possible to resume the printing of the annual series of Reviews of Principal Acquisitions, and once more to make acknowledgment of our indebtedness to the many public-spirited benefactors who have found it possible to make important additions to the collections, notwithstanding the distraction of the war, and in some cases, unfortunately, of personal bereavement.

It is a cause for much satisfaction that we have been able to obtain so many important works of art. Some of the gifts have been presented in memory of those who have fallen, and to these I should like to draw special attention in view of the circumstances in which they were made, and partly also in view of the great public interest which is being taken at present in the selection of suitable war memorials. There is little doubt that in many cases it would be difficult to find a more appropriate memorial to one who has given his life for his country, than a fine work of art in the national collections.

Generous although the public have been during the last few years, the deficiencies in the various sections and sub-sections which still have to be made good, are so great and so many, that I venture to renew the appeal for assistance. The educational value of the collections of this Museum to the craftsman and manufacturer is being recognised more widely every day, while at the same time the opportunities for securing the fine works of art, of which we are

in need, are steadily becoming rarer. Moreover, prices are constantly rising, while the funds available for purchases remain comparatively limited.

As in previous years, the accounts of the acquisitions appearing in the following pages have been written by the Officers of the various Departments concerned. It is proposed to publish a similar volume dealing with the principal objects acquired in 1917 at an early date.

CECIL H. SMITH.

VICTORIA AND ALBERT MUSEUM,
AUGUST, 1919.

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NOTE.

IT will be understood that the material for this Review was compiled early in the year 1917. The printing was suspended in consequence of the war.

C. H. S.

1.—DEPARTMENT OF ARCHITECTURE AND SCULPTURE.

AS in 1915, the Department has had to rely on the generosity of donors for its acquisitions. One of the most important gifts of recent years has been that of the Architectural Association, who early in the year generously presented the greater part of the collections at Tufton Street, Westminster, which, though well known to students of art, were not very easily accessible to the general public. They include some thousands of casts, many of great importance, and upwards of one hundred original works in marble and stone, besides those which are now exhibited in the Department of Woodwork and the Indian Section. (See pp. 65 and 69 below.)

ORIGINALS.—English architecture and sculpture had previously been represented in the Department by only a few pieces, and none of the stone examples, if we except the recumbent effigy from Lesnes Abbey acquired in 1912, were of the first importance. Through this gift it is now possible to illustrate all the more important styles which developed in this country, the finest of them all, namely the 13th century, being especially well represented. Some considerable time has been spent in cleaning the objects and treating them for decay, and it has been found that in a number of cases the original colouring has been almost completely preserved. The method of colouring used in the majority of these pieces is interesting. The pigment is not

Note.—As a general rule, new acquisitions of small size are exhibited for about twelve months in a case or cases set aside for the purpose in each Department, and consequently no special direction is given as to the position of such objects. When an acquisition has in consequence of its size been placed on exhibition elsewhere, a reference to the place in which it may be found is given in the text. In the Departments of Textiles and Woodwork, notice boards outside the Departmental Offices indicate the positions of the larger objects as soon as they are placed on exhibition: in the Department of Architecture and Sculpture a type-written notice of a similar character can be seen inside the case of Recent Acquisitions on the landing outside *Room 62*.

laid on the bare stone, but on several thin coatings or washes of gesso, and where gold-leaf is employed, a further coating of white of egg and American bole is applied, as is usual in medieval gilding. It is possible that the craftsman who did the carving was also responsible for the colouring, but it should be understood that no modelling was done with the gesso and that the work was completely finished before the gesso was applied, as the slightest roughness or carelessness in finishing the surface would be reproduced through that medium.

The earliest pieces of English work in the collection are two voussoirs of an arch, said to have come from St. Bartholomew the Great.

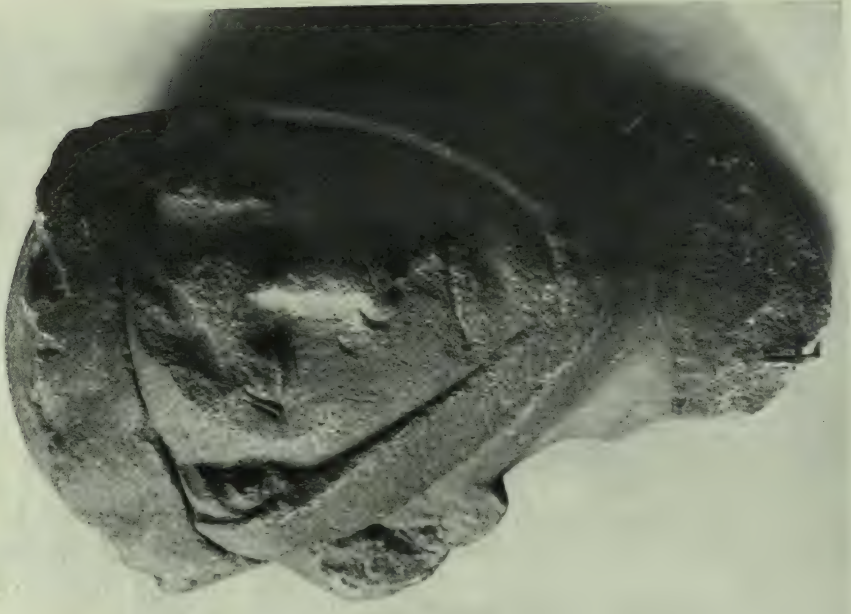


FIG. 1.

Smithfield, which was begun about the year 1123. Three other voussoirs, of somewhat similar type but very decayed, are from the west entrance of the Temple Church (c. 1190). An abacus from the west porch of the same church is interesting as showing on the top the outline of the original arch mouldings. These six pieces are in the oolitic limestone from Caen, which was largely used in London from an early date, and the right-angled face of the stone has been carved with foliage in places cut clean away from the ground, which forms a hollow moulding with the decoration in high relief. Among the few 12th century capitals may be mentioned a piscina, or holy-water stoup, in the form of a capital, which is almost identical with the three capitals acquired from Lesnes Abbey, and may indeed have been found on the site of that building before the extensive excava-



1.—HEAD OF A MAN; limestone, painted and gilded.
From the Chapter House, Salisbury Cathedral. Thirteenth century.



2.—HEAD OF A WOMAN; limestone.
English. Thirteenth century.

PRESENTED BY THE ARCHITECTURAL ASSOCIATION.

tions which have recently been carried out there. Most of the typical Norman mouldings—the pyramid, zig-zag, billet, etc.—are illustrated, and there is a large corbel head of an animal with long flowing hair and beard, which is the only early piece of English figure-work in the collection.

Salisbury Cathedral, even if it does not reach the sublimity of Westminster Abbey,

is generally recognised as the most typical example of English 13th century architecture, and the Tufon Street collection is rich in examples from that building. They come mainly from the Chapter House and Cloister Arcade, probably as a result of the disastrous restorations from which the Cathedral has suffered. With one exception they are in Purbeck marble. The most important of these are the four cusped spandrels from the Chapter House entrance. They are carved on both sides in low relief with the



FIG. 2.

characteristic curling foliage (one spandrel has a design of maple leaves), but unfortunately have suffered a great deal from the decay to which Purbeck marble seems particularly liable. From the Chapter House also comes the beautiful label-head of a bearded man carved in the local Chilmark limestone, which, although damaged, still retains most of its original colour and gilding (PLATE I, No. 1). This head appears to belong to the group of similar heads at Salisbury which

recent criticism¹ has placed at about the date 1270. With the exception of three quatrefoil bases from the Cloister arcade, it has not up to the present been found possible to identify the original positions of the remaining pieces from Salisbury. Two foliage capitals are typical



FIG. 3.

of the graceful treatment for which the building is so justly renowned. Five Purbeck marble capitals from the destroyed Benedictine abbey at Chertsey, in which dragons and other monsters are to be seen amid the foliage, are of even finer workmanship (FIG. 1 on p. 2), and illustrate the consummate skill which distinguished the London school under the patronage of Henry III.

To this school may perhaps be tentatively ascribed the noble limestone head of a woman (PLATE 1, No. 2). Among other 13th century pieces of importance are two corbel-heads in Caen stone of a bearded king (FIG. 2 on p. 3) and a bishop, and a charming section of a diaper pattern, a flower with its leaves carved in sunk relief and gilded on a crimson ground. Besides these there are a number of capitals (one, from East Hanney church, Berkshire, of great beauty), corbels and other architectural details.

¹ Prior and Gardner: "An Account of Mediæval Figure-Sculpture in England," p. 234, fig. 235, 1912.

The 14th century is represented by a delicately carved maple-leaf capital from the Chapter House of York Minster (FIG. 3), which may be assigned to the first half of the century. Carved in York stone, the foliage is undercut, and there are traces of gilding upon a crimson background. To the same date belongs a corbel head of an old man laughing, which still retains its original flesh colour. This head, with its realistic treatment, shows clearly the decline in figure carving which succeeded the idealism of the previous century. A more purely architectural piece belonging to this period is a section of a cornice capping from the wall arcade of St. Stephen's Crypt, Westminster. None of the examples of 15th century work are

of outstanding importance, but mention may be made of five details of canopies carved in limestone, with remains of colour and gilding. One of these is said to have come from Worcester Cathedral.

Among the few early pieces, other than those of English work, is a fragment of a low relief in hard gray stone, carved with the head



FIG. 4.

of a warrior. This relief apparently comes from the procession of warriors which decorated the left-hand side of the middle staircase of the Palace of Xerxes at Persepolis.¹ A fragment of which the date

¹ Stolze and Andreas: "Persepolis," vol. I., pl. 20, 1882.

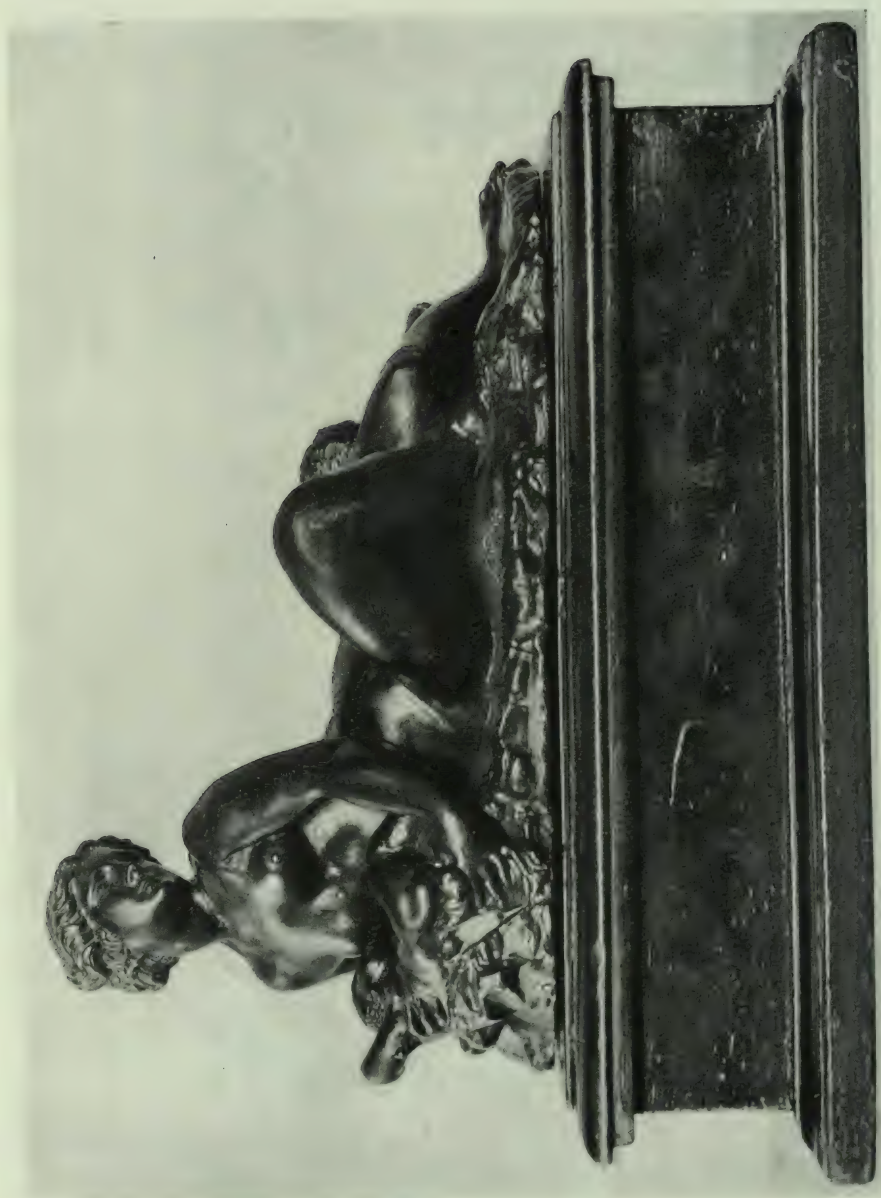
and nationality are more difficult to determine is that of a decagonal font (?) carved in white marble, each side having a naked female figure seated under a round-headed arch (FIG. 4 on p. 5). It has a vague resemblance to the figures on the ivory "Adam and Eve" caskets which were produced in Italy (?) in the 12th Century,¹ although in certain details, for example the braiding of the hair and the high-arched eyebrows, there is a marked divergence from them; and an Italian origin may perhaps be tentatively assigned to it.

PLASTER CASTS.—From the point of view of English art the collection of casts from Tufton Street is the most important that exists. It is impossible here to do more than call attention to a few of the more striking of them. Of Saxon work there are the two flying angels from the chancel arch of Bradford Church, Wilts, dating from about the year 1000. Norman work is represented by the doorway from Barfreston, Kent; and to this period belong the fonts from Winchester and East Meon carved in the black Tournai marble ("touch") imported from Flanders to this country about the middle of the 12th century, and the slightly earlier memorial slab of Gundrada, now at Lewes, also from Flanders. There are also a number of capitals from Kirkstall Abbey, the Temple Church, Adel Church, Ely Infirmary, etc.

As in the case of the originals, the collection is rich in examples of 13th century work. By comparing the noble Annunciation figures from the Chapter House and the Angel spandrels from the north transept of Westminster Abbey with the Angel spandrels from Lincoln, the difference in the work of the craftsmen of the London and provincial schools can be well seen. Among the large number of details from Salisbury are the Virtues and Vices from the voussoirs of the Chapter House doorway² and a valuable series of corbel heads. The figure work at Wells is little represented, but there is a fine collection of casts of the early transept capitals and the tympanum carvings from the West Front. The sepulchral effigies range in date from that of King John in Worcester Cathedral (c. 1240) to those of Henry VII. and Elizabeth of York by Torrigiano (c. 1515) at Westminster. Among the casts of church furniture may be mentioned an important collection of misericords, including about 100 from Lincoln.

¹ See "L'Arte," vol. II., p. 297, 1899.

² William Burges, in his "Iconography of the Chapter-house, Salisbury" ("Ecclesiologist," vol. XX., p. 112, 1859), states that these casts were made by Cottingham, and asserts that in making the moulds part of the original colouring disappeared.



LATONA WITH HER CHILDREN ; group in bronze. Perhaps by Guglielmo della Porta.
Italian. Sixteenth century.

Foreign work, as is natural, is not so fully represented. The collection includes a large number of casts of Venetian and Veronese details brought together by Ruskin and presented by him to the Architectural Association. From Notre Dame at Paris come the great "soubassements" from the doorways of the West Front, and the large group, with its architectural setting, of Christ and the two Marys from the ambulatory. The small casts of details from the famous stalls in Amiens Cathedral are historically interesting in themselves. When Barry was rebuilding the Houses of Parliament in 1847 he was given permission to cast some woodwork in the cathedral. He thereupon instructed Pugin to make a complete set of moulds of the stalls. After the work had gone on for some time it was stopped, mainly through the agency of the Society of Antiquaries of Picardy, who drew attention to the damage that the delicate woodwork was likely to suffer in the process of being cast.

At the close of 1915 the Department was enabled, through the great generosity of the owner, to acquire a small bronze of great beauty and peculiar interest to the collections. It represents Latona with her twin children Apollo and Diana in Delos, and appears at one time to have been gilded (PLATE 2). Another example in the Fortnum Bequest in the Ashmolean Museum at Oxford has been published by Dr. von Bode in his "Italian Bronze Statuettes," vol. II., p. 18, pl. cxxxvii., and a third is in the Thiers Bequest in the Louvre, where, however, it is labelled as "Charity." It has been generally recognised as the work of a follower of Michael Angelo working in the second half of the 16th century, probably Guglielmo della Porta. Its particular interest to the Museum lies in its great similarity to a marble relief of Venus and Cupid (No. 52-1882) by a follower of Michael Angelo, which at the date of its acquisition had the impossible ascription to Baccio della Porta (the painter Fra Bartolommeo), and comparison with the bronze under notice makes its very probable that this name may have been a mistake for Guglielmo della Porta. The bronze work ascribed to this artist had previously only been represented in the collection by a statuette of Venus (a rather rough casting) in the Salting Bequest (No. A 86-1910).

Mr. A. G. B. Russell, *Rouge Croix*, presented an interesting portrait head of a man in carved and painted wood, based in all probability on a death-mask, Florentine work of the middle of the 16th century (PLATE 3). It was apparently intended to be placed on a draped bust, the drapery being perhaps of linen stiffened with clay;

from the unfinished nature of the top of the head and the remains of a nail there it seems likely that it also had a cap of the same material. Many of the Italian portrait busts were modelled from death-masks, and the Museum already possessed examples in terracotta and stucco; but specimens in wood are of great rarity.

Two other Italian works of art, presented by Mr. Henry J. Pfungst, F.S.A., a relief of the Virgin and Child and a graceful portrait of a girl, both in terracotta, should also be mentioned. The relief is a squeeze, probably more or less contemporary, from the marble relief by Desiderio da Settignano in the Museum at Turin, the upright-oblong shape of the original being cut down to a *tondo* in the terracotta. A stucco squeeze from the same relief, with its original colour and gilding preserved, was acquired by the Museum in Florence in 1859, but the terracotta perhaps gives a better idea of the quality of the marble relief. The bust of a girl has been ascribed to Giovanni Bastianini; it at any rate belongs to an interesting group of portrait busts of the 19th century in the style of the Renaissance, of which examples exist in wood, stucco and terracotta. Mr. Walter Child gave two interesting casts, in a contemporary case of tooled leather, of two small relief portraits of Petrarch and Laura. The original reliefs were discovered in 1753 in the Palazzo Peruzzi at Florence, and the casts were probably made about this date. The portrait of Petrarch bears the date 1344, but can hardly be of such early work. Both portraits are probably rather to be considered as Florentine of the second half of the 15th century.¹ Dr. W. L. Hildburgh presented a small honestone relief carved with the arms of the Odescalchi, Italian work of about 1800.

With the exception of the Tufton Street collection no English works of art of great importance were acquired. The earliest in point of date are two limestone spandrels of a Tudor fireplace given by Mr. E. E. Leggatt, recently discovered at his house at Enfield. They are decorated with the "rose-en-soleil" badge of Edward IV. and the "sunburst" of Henry VII. Mr. Frank Green gave an early 19th century relief portrait of a gentleman in coloured wax. Mr. Gilbert Redgrave and his sisters presented a marble bust, by Gilbert Ledward after a terracotta bust by R. A. Ledward, of their father, Mr. Richard Redgrave, C.B., R.A. (d. 1888), which is an interesting

¹ The original reliefs are discussed by Cicognara, "Storia della Scultura," vol. III., pp. 307-329, 1823. Koerting, in his monograph on Petrarch, states that they were still in the Casa Peruzzi at Florence in 1878.



HEAD OF A MAN; painted wood. Florentine. Middle of the
sixteenth century.

PRESENTED BY ARCHIBALD RUSSELL, ESQ., *ROUGE CROIX*.

addition to the collection of portraits of officials connected with the Museum. The Deputy Master of the Royal Mint gave copies of the coronation medals of George IV., by William Wyon, and Queen Victoria, by Pistrucci. Only two war medals were acquired, one celebrating the Jutland Bank naval victory (May 31st, 1916), designed and presented by the Marquess of Milford Haven, G.C.B., G.C.V.O., etc., and a plaquette by Henry Nocq, struck to commemorate French writers who have fallen in the war, and given by the artist. In addition to these originals may be mentioned a number of plaster casts of German war medals given by the British Museum. Mr. Victor Ames gave a large plaster relief of a satyr's head by Alphonse Legros, a boldly modelled and characteristic example of the artist's work. Mr. F. E. Hallett gave a marble relief of the Crucifixion, Netherlandish or German work of the late 16th century, of a type not previously represented in the Department. Three small objects of Japanese art, an actor in carved wood and two pipe-cases, came to the Department as part of the Alexander gift. These are the only specimens of Far-Eastern work acquired during the year.

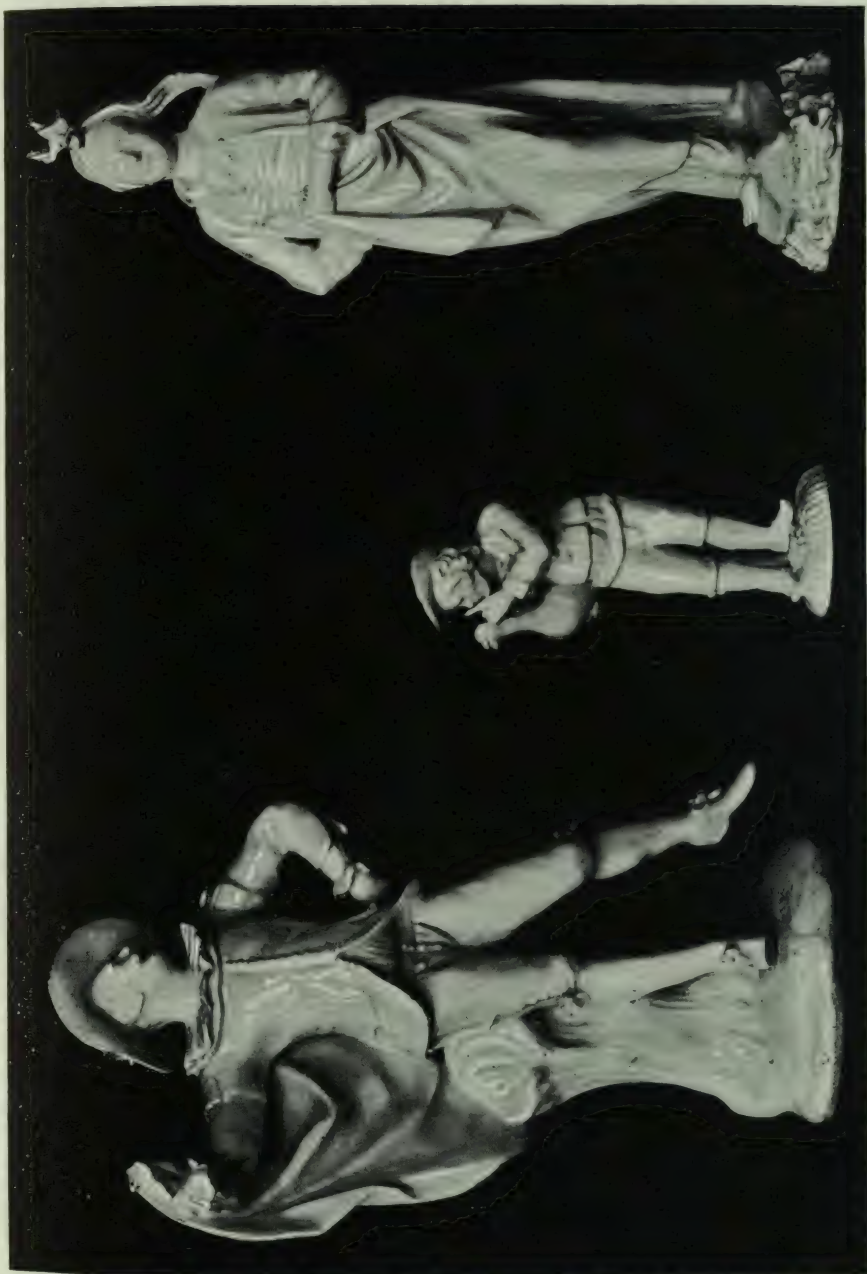
II.—DEPARTMENT OF CERAMICS.

WITH the exception of a single bequest, described on a later page, the acquisitions of the Department of Ceramics fall entirely under the heading of gifts. Although on the whole the accessions have been of less importance than those of the previous year, there has been a steady inflow of objects representing a wide variety of classes, and progress has been made towards the supply of several minor deficiencies. Whilst many new names figure on the list of donors, grateful thanks are owing to benefactors who have given fresh proof of their interest in the Museum, and special acknowledgment is again due to the activities of Lt.-Col. Kenneth Dingwall, D.S.O., who has taken advantage of the opportunities afforded by travelling upon military service in different parts of the Kingdom to seek out specimens of little-known wares overlooked or unrecognised by the majority of collectors.

(1) GIFTS.

HER MAJESTY QUEEN MARY has been graciously pleased to present a fine specimen of black Ancient Peruvian pottery. It is one of the curious "whistling-bottles" (*silbadores*), composed of two long-necked bulbous bottles conjoined by a tube connecting the bodies and by a flat band from neck to neck. One of the necks has an opening for filling the vessel. The other, which is surmounted by the figure of a crouching monkey, is closed at the top except for a very small hole; the passage of air escaping through this hole when the vessel is filled with liquid produces a whistling noise like the hoot of an owl. Her Majesty has also presented during the year five specimens of porcelain made recently by Messrs. Josiah Wedgwood and Sons, with decoration adapted from various Chinese motives.

In the section of English porcelain we may notice first an example of the exquisite work which characterised the figure-modelling



1.—FIGURE OF AN ACTOR DANCING ; Bow
porcelain. Middle of the 18th century.
(See p. 11.)

2.—FIGURE OF A BOY HOLDING
A Goose ; German (Fürstenberg)
porcelain. Eighteenth century.
(See p. 13.)

3.—FIGURE OF A WOMAN IN
TURKISH COSTUME ; Italian
(?) porcelain. Eighteenth
century. (See p. 14.)

PRESENTED BY LIEUT.-COL. KENNETH DINGWALL, D.S.O.

of the Bow factory during its prime, that is approximately in the first decade after the middle of the 18th century. This statuette, which the Museum owes to Lt.-Col. Dingwall, is one of several figures from the recent Torphichen Sale at Edinburgh. It represents an actor dancing in costume resembling the traditional dress of Beltrame of Milan in the Italian Comedy.¹ (PLATE 4, No. 1.) The plain white porcelain has been left without any enrichment of enamel colouring, so that the delicacy of the modelling and the animated pose of the figure may be appreciated without hindrance by any disturbing element. It may indeed be laid down, with reference to the work of most porcelain factories in their most prosperous stages, that only the results of successful modelling and firing would be left without the aid of enamelling for the concealment of defects. A specimen of Bow enamelling assignable to the same period is provided by a plate of Chinese *famille rose* style received from Mr. Roland H. Ley, who also gave a tea-cup and saucer very pleasingly enamelled in somewhat similar manner. Certain points of technique suggest that the latter were perhaps made at one of the Liverpool potteries, to which also may confidently be attributed a polychrome mug given by Mr. Charles F. C. Luxmoore.

The difficult study of Lowestoft and Longton Hall has been facilitated by gifts from Sir William Lawrence, Bart., Mr. Francis Buckley, Mr. W. S. de Winton, Mr. E. F. Broderip and Mrs. Wilson. The last-named presented a tea-cup and saucer with polychrome Chinese figures painted by the same hand as a tea-caddy in the Hanley Museum, which has a pedigree connecting it with William Littler, of Longton Hall. Mr. Broderip gave an oval dish of Pinxton porcelain with the unusual mark of a star and crescent in puce. A piece remarkable for the excellence of its decoration is a porcelain soup-plate with a wavy garland of cornflowers on the rim, given by Lt.-Col. Dingwall; it bears a conspicuous pattern-number and may be assigned to one of the Staffordshire factories, probably New Hall.

Amongst a little collection of miscellaneous wares given by Mr. Arthur Myers Smith may be mentioned an earthenware bust of the poet Milton, probably by Ralph Wood, junior, of Burslem; it differs from another example of the same model in the Museum by the indication of blindness in the painting of the eyes.

The section of German porcelain has been strengthened by several accessions, the gift of Lt.-Col. Dingwall. Amongst several

¹ Compare plate 7 in Riccoboni's "Histoire du Théâtre italien" (1731), vol. II.

Meissen cups and saucers of the best period may be named one with a charming decoration of vine-stems in relief against a canary-yellow ground, another painted with hounds and a stag in red monochrome, probably an example of *Hausmalerei* executed by enamellers known as *Chambrelans* working outside the royal factory, and a third with



FIG. 5.

true porcelains. Another accession of Meissen porcelain, a little white figure of Neptune with a sea horse, typifying Water, is one of a set of Four Elements modelled, between 1748 and 1761, by Kaendler's assistant, Elias Meyer. The work of a later artist, a large group in biscuit porcelain known by the title of *Die glückliche Familie* (FIG. 5), exemplifies the entire

grotesque Chinese figure-subjects of the earliest type, in which the design of Johann Gregor Herold (or Hoeroldt) is clearly discernible. Indeed, it seems likely, on the evidence of a signed beaker dated 1727 in the Residenzschloss at Dresden, that the actual painting may be by the artist's own hand. Herold was the painter summoned from Vienna in 1720 after the death of Böttger to take control of the Meissen factory, and it was to him, in association at a later date with the sculptor Kaendler, that "Dresden china" owes its ascendancy to the supreme place amongst European

change of taste which came about at Meissen after 1774, when the management of the factory was taken over by Count Camillo Marcolini. This group, modelled by Michel Victor Acier, a Parisian sculptor who joined the staff in 1765, is instinct with the spirit of sentimentalism characteristic of French art during the reign of Louis XVI.

Another characteristic piece of German figure-modelling is a delightful boy with a goose, in white Fürstenberg porcelain (PLATE 4, No. 2). Amongst the marks scratched underneath the base is "No. = 235," referring to the number on the list of figures made at the factory. This particular item is not quoted in the selection given by Scherer in *Das Fürstenberger Porzellan*; No. 233, however, described as "*Frau mit Hahn unter d. Arm*," modelled in 1773, is named as an undoubted work of A. C. Luplau, and in view of the similarity of pose it is warrantable to ascribe the present figure to the same artist. Another Fürstenberg type is represented by one of the biscuit relief medallions which were the most individual productions of the Brunswick ducal factory. These medallions were executed in the majority of cases after drawings specially made from life, and therefore have a distinct value as portraits. As admitted by Scherer, they were doubtless inspired by the similar portrait medallions made contemporaneously in jasper and basaltes ware by Josiah Wedgwood. The medallion under discussion, modelled by a sculptor named Möller or Müller of Hanover, is a portrait of Christoph Meiners, the historian and philosopher (1747-1810). The bust is enclosed by a gilt moulded boulder. On the reverse are the factory mark "F" in gold, the name of the personage incised, and the horse courant of Saxony (from the ducal arms of Brunswick) impressed; the use of the last-named mark was confined almost entirely to biscuit porcelain.

Other German porcelain figures given by Lt.-Col. Dingwall are a coloured group of Venus and Cupid, from the Thuringian factory of Kloster Veilsdorf,¹ and a reduced copy, in plain white glazed Ludwigsburg porcelain, of the well-known antique statue, in the Vatican, of the Emperor Augustus wearing a breastplate with repoussé ornament. The latter is of interest on account of its rare mark, a shield with the arms of Würtemberg and a crowned "L," indicating that it was made during the short regime of the Duke Ludwig Eugen (1793-1795). A Frankenthal porcelain coffee-pot is to be noted for

¹ Another example of this model is figured by Graul and Kurzweilly, *Altthüringer Porzellan*, plate LIV., No. 5.

its decoration of flowers in crimson monochrome on a ground of wavy gilt stripes, a pattern of which specimens in Chelsea-Derby porcelain may be seen in the Schreiber Collection. In addition to these gifts of Lt.-Col. Dingwall two dishes of Meissen porcelain, given by Mr. Frank Green, are welcome additions in this section. They are decorated with landscapes in colours, the rim being moulded with the pattern known as the *Dulong-Reliefzierat*.

By the gifts of Lt.-Col. Dingwall several additions have been made also to the collection of Italian porcelain. A group of a peasant boy and girl in Neapolitan dress is a characteristic example from the Capo-di-Monte factory. Another distinctive Capo-di-Monte type is illustrated by a teapot with applied mythological figure-subjects in relief. This piece, however, bears the mark of a crowned "N" impressed, showing that it was made from the old Capo-di-Monte moulds towards the end of the 18th century, after the factory had been removed in 1773 to the Royal Palace within the city of Naples. A cup and saucer with figures illustrative of peasant costume, and two saucers with views of the ruins of Girgenti, are other specimens of Naples porcelain of about the same date. It seems probable that one of the North Italian porcelain works should be credited with the charming statuette of a woman in Oriental dress, in glazed plain white soft paste, illustrated on PLATE 4 (No. 3). A peculiarity in the construction of this figure is that it has a scrollwork base, exactly fitting the irregular slab upon which the figure stands, made as a separate piece and attached with glue.

The influence of Meissen is plainly seen in a model pair of shoes, also the gift of Lt.-Col. Dingwall, attributed to the *faïencerie* of Honoré Savy of Marseilles (*fl.* about the middle of the 18th century). These are exquisitely painted with river scenes (in one of which a characteristic beacon-tower of the Mediterranean coast is conspicuous) upon a canary-yellow ground, a scheme of decoration borrowed from the *Fondporzellan* introduced by Herold at Meissen. We may here mention as minor French porcelain factories, now, through the generosity of the same donor, for the first time represented in the Museum, that of the Faubourg St. Denis, Paris (patronised by Charles-Philippe, comte d'Artois), and that of the Brothers Honoré. A specimen of porcelain from another European factory of short duration, of which the productions are consequently rare, is a two-handled boat-shaped sauceboat made at Weesp, near Amsterdam, presented by Mr. Wilfred S. de Winton. This benefactor also gave, amongst other objects, a cup and saucer with printed decoration in



STONEWARE DISH; painted in black under a turquoise glaze.
By Lenoble. French. Modern.

PRESENTED BY PRINCE ANTOINE BIBESCO AND M. PAUL MORAND.

red, duplicating specimens in his own collection which bear the mark of "MANTZ & CO." This firm appears in the London Directory of 1803 as "potters and warehousemen" at Wapping. It is probable that they were not manufacturers, but agents, and there is reason for supposing that this cup and saucer were made by Shorthose & Co., who were manufacturing at Hanley early in the last century.

The Museum is greatly indebted to Prince Antoine Bibesco and M. Paul Morand for their associated efforts to secure for the nation a worthy representation of the highly interesting developments of the ceramic art during recent years in France, in materials other than porcelain. As a foundation for a full collection these donors have given ten specimens, the work of nine different artists. Foremost amongst these must be named "*Carriès faisant la moue*," a striking mask portrait by himself of the sculptor Jean Carriès (FIG. 6). This artist (b. 1855, d. 1894) found hard stone-



FIG. 6.

ware, fired at an immensely high temperature, with rich brown glaze of strong and varied tones, the most congenial medium for the expression of his vigorous, essentially masculine spirit. The same note of virility predominates in the work of a whole school of modern French ceramists, who have chosen various kinds of coarse refractory stoneware by preference to the

finer bodies of porcelain or *faïence*; stimulus to their efforts has certainly been provided in many cases by the high-temperature transmutation glazes of the Chinese. Of this school Bigot, Chaplet, Dalpayrat, Decœur and Clément Massier are all represented amongst the recent gifts. A striking result of the study of early Mussulman pottery is seen in a fine dish by Lenoble, of Choisy-le-Roi, of coarse fire-clay body with painting in black under a deep turquoise-blue glaze (PLATE 5). Of a somewhat different order is an earthenware bowl by A. Méthey, with a design of lambs and flowers executed in white and coloured slips with gilding on a dark blue ground.

Some interesting types of peasant pottery hitherto unrepresented in the department were given by Mr. Louis C. G. Clarke and, through the National Art-Collections Fund, by Mr. W. Barclay Squire. The latter presented a manganese-glazed puzzle-jug from Croatia; the vessel has three necks surmounted by crowned heads intended to represent Lech, Czech and Mech (or Rus), the mythical founders of three great Slavonic nations, the Poles, Bohemians and Russians. Mr. Louis Clarke gave, with other pottery, a series of jugs and a dish of Transylvanian pottery, effectively decorated with floral and geometrical motives in various bright colours.

In the section of Chinese pottery accessions have been few but of considerable interest. The three gifts of Mr. Percival V. David may first be named. The earliest in date is a very fine globular jar of Tz'ü-chou pottery of the Sung dynasty. It belongs to the class with decoration cut in reserve through a thick treacle-brown glaze; the design consists of two fishes with a lotus-flower and leaf in the intervals between them (PLATE 6). Next in order comes a square basin of the form intended, it would seem, for the reception of remnants of food at the dinner-table, made in the reign of Chia Ching (1522-1566), whose name it bears; it is decorated with five-clawed imperial dragons amongst clouds, in enamel colours of the *wu ts'ai* class, the colour scheme having an unusual effect on account of the predominance of manganese-mauve and dull yellow (FIG. 7). The third of Mr. David's gifts is a *ju-i* or "wish-fulfilling" sceptre, a favourite form of present for weddings and birthdays. The execution of the reliefs upon it of five-clawed dragons amongst clouds, applied to the surface and modelled with a tool, and the beautiful clouding of the greenish-blue enamel are typical of the exquisite workmanship which was the mark of the imperial kilns at Ching-tê Chên under the direction of T'ang Ying, in the earlier years of the reign of Ch'ien Lung.

An unusual type of glaze is exemplified by a jar of stoneware



PORCELAIN VASE with incised decoration. Chinese (Tz'ü-chou ware).
Sung Dynasty (960-1279 A.D.).

PRESENTED BY PERCIVAL V. DAVID, ESQ.

body presented by Mr. Harry S. Oppenheim. This piece, which may plausibly be attributed to the late Ming dynasty, has a crystalline glaze resembling aventurine and varying in hue from brown to crimson. A punch-bowl of the K'ang Hsi period, finely painted with tree-peonies and *prunus*-blossom in *famille verte* colours, was presented by Mr. Frank Green, who also gave, amongst numerous specimens of pottery and glass of various kinds, a pair of ridge-tiles in the form of equestrian figures with coloured glazes, of the type which originated under the Ming dynasty. Another interesting specimen of Chinese porcelain is a cup and saucer, the gift of Mr. A. Myers Smith, with a design of lotus-petal panelling enclosing coloured sprays, which was exactly copied at the Worcester factory.



FIG. 7.

Great historical interest attaches to a large collection of fragments of porcelain, glass and pottery given by Major Francis B. Pearce, C.M.G., who collected them himself, mostly on the sands of the seashore on various sites in the island of Pemba, near Zanzibar. They include specimens of Chinese celadon porcelain attributable to the Sung and early Ming periods, cream-coloured Ting ware also of the Sung dynasty, broken bowls and dishes of blue and white made probably in the 17th and 18th centuries, with designs of a class which

is met with in the Indian Archipelago but not on the porcelain made for export to Europe, earthenware with *sgraffiato* decoration similar to that which is found in Persia, a tiny piece undoubtedly of Persian lusted ware of the 13th or 14th century, and several fragments of glass vessels similar to those found in Egypt and Syria and probably made during the Middle Ages on the Sidonian coast. One bowl of Ting ware had been imbedded in plaster as an adornment of a Moslem tomb, now in ruins. The whole collection forms a most interesting illustration of the far-reaching activities of Arab traders who served as the great carrying agents of the Eastern Seas before the various European India Companies came into existence. The fragments are also of value to technical students for the opportunities they offer of examining the materials of various early Chinese wares.



FIG. 8.

The most interesting addition to the section of glass is a specimen of the rare figures in spun glass which were made at Nevers, France, during the 17th century. The figure, that of a bearded man symbolising Winter, curiously dressed in a long-skirted gown and holding a muff (FIG. 8), was received from Mr. Louis C. G. Clarke, who also gave a fine jug of Irish cut glass of the beginning of the 19th century. To the same period belong sixteen specimens, given by Mr. A. H. Leslie, of the flasks and other vessels decorated with opaque white or coloured striations made at Nailsea, Somerset. Mr. Claude D. Rotch presented a finely-engraved English 18th century ale-glass. A glass quarry given by Mr. W. W. Watts is painted in yellow stain with the cipher of King Henry VII., and is doubtless contemporary with similar quarries in the windows of the chapel of King's College, Cambridge.

As exhibitions of skill in glass-blowing technique it would be difficult to find anything more striking than a series of goblets and small vases presented by Mr. Vernon Wethered. These are believed to have been made by a glass-blower working in England some few years ago. Whoever the unknown craftsman may be, he showed his appreciation of the qualities of glass in the clever fashioning and colouring of the conventional fruit and flower shapes into which these interesting pieces are worked. Gifts of glass were also received from Mr. Francis Buckley, Mr. Walter Child, Mr. Frank Green, Mrs. H. H. Jewell, Mr. Laurie A. Lawrence and Mr. Harry R. Porter.

The list of donors to the Department is completed by the names of Miss Lily Antrobus (three spoons of Wedgwood earthenware), the Legatees of the late Frank Dillon, Esq. (specimens of Chinese and Japanese pottery), Capt. Thomas Golding (a Wedgwood stoneware sugar-bowl), Mr. Edward Hart (a Staffordshire stoneware spill-vase), Mr. Sydney Hart (portrait medallions of Napoleon III. and the Empress Eugénie in Sèvres biscuit porcelain), Dr. W. L. Hildburgh (a small tray of Japanese earthenware), Mr. Aubrey Le Blond (two inscribed Chinese bricks of the Ming dynasty from the walls of Nanking), Mr. E. S. McEwen (two specimens of Chinese so-called "soft paste" porcelain), Lady Orchardson (an Italian earthenware inkstand in the form of a figure of a cardinal seated at a writing-table, a German painted enamel snuff-box, and specimens of Chinese porcelain), Mr. William Wallace (a jug of plain white Delft earthenware), and Mr. T. F. Wilson (a cruet-stand of Italian cream-coloured earthenware made in imitation of Leeds ware).

(2) BEQUEST

THE only bequest received during 1916 was that of the late Mr. Algernon Brent. This comprised, in addition to a large quantity of porcelain and other pottery transferred to the Circulation Department, a large Delft earthenware dish of the 17th century with a particularly good floral design in blue, and twenty-nine specimens of English porcelain. Of chief note amongst the latter are several pieces of early Derby porcelain of the finest quality, a Pinxton dish with a view of Dovedale, and a cup and saucer bearing the Bristol mark of a cross and the numeral 6, but providing by its decoration an interesting link with the productions of the Staffordshire New Hall factory to which the Bristol plant was removed after Champion's failure in 1781.

III.—DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN.

WITH one exception, no purchases have been made for the Department of Engraving, Illustration and Design in the past year, owing to the cessation of the purchase grant during the war. It has not been possible, therefore, to continue upon broad lines the ordered development of the resources of the department; though notable additions have been made, and the collections have been considerably strengthened on several sides, through the generous gifts of donors. Mention can only be made of a few of these gifts, as the total number of items represented in them exceeds three thousand.

ENGRAVING.

AN interesting series of five etchings by the veteran Dutch artist Matthys Maris (the second of the three artist brothers Maris) was given by Mr. G. R. Reid and Mr. H. Velten. This gift included also four of the copper plates from which these and a further limited number of proofs had recently been printed under the direction of Mr. Muirhead Bone. Other gifts in this class include a rare soft-ground etching by Gainsborough, in a proof state, coloured with chalk and wash, from Mr. Henry J. Pfungst, F.S.A. (FIG. 9 on p. 21); two etchings by Auguste Lepère from Mr. A. E. Anderson; two by the late Lieut. Luke Taylor, given by Miss E. P. McGhee as a memorial to the artist, who died from wounds received in action in France during June, 1916; and a series of twenty etched portraits by Robert Bryden, given by the artist. Mr. W. H. Hammond gave an aquatint of a hunting scene by Cornelis Brouwer after Adam Pijnacker; and two modern aquatints in colour by Joseph Kirkpatrick were given by Mr. C. Reginald Grundy. A set of ten etchings of the ruins of Louvain by M. Ferdinand Giele was acquired by purchase. This artist was engraver to

the university of Louvain, and remained in that unfortunate city during its bombardment and the first months of the German occupation. He has preserved in these small etchings an exact record of the destruction that he saw.

A gift of two volumes and some loose plates of seventeenth and early eighteenth century engraved ornament was made by Miss E.



FIG. 9.

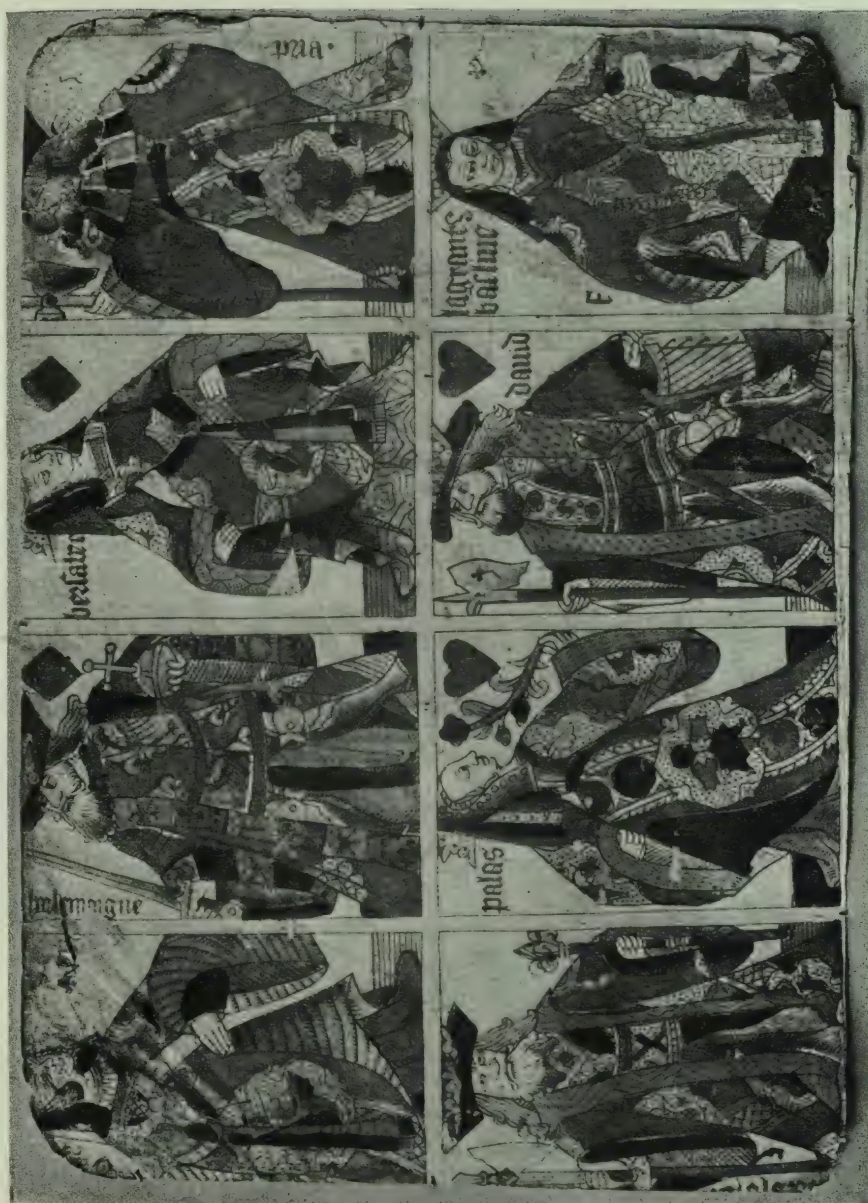
Gurney. Included in it are two series of J. J. Baumgartner's "Gantz neu Inventiertes Laub und Bandwerk" (a set of designs for goldsmiths' work, border ornament, etc.), Z. Heckenauer's "Neues sehr dienliches Goldschmitz Buch" (designs for candelabra, lamps, etc.), and designs for cartouches, scroll ornament and candelabra by A. Bichel.

The examples of early wood-engraving preserved in the Department have received an important addition under quite accidental circumstances. The binding of a fifteenth century book from the Museum collections—"Roberti Gaguini . . . de origine et gestis

francorum perquile compendium," printed in Paris in 1497—was in process of repair, when the binder discovered within the backs, where they had served the purpose of additional stiffening, two sheets of old playing cards, which had lain there undisturbed evidently since the beginning of the sixteenth century, from which period the binding dates. They were extracted carefully, and, apart from being slightly trimmed and worn at the edges, proved to be in an excellent state of preservation. Each sheet consists of the same eight subjects—four kings and four queens in the different suits, though only the suit-marks of hearts and diamonds have been put in. The first subject is at present unidentified; the others are, in the order as given, "Charlemagne," "Bersabee," "Priam," "Vive le Roy," "Palas," "David," and "La grants Baslive." The sheets are impressions in a brownish grey ink from the same block, and were coloured afterwards by hand; but certain slight divergencies in details occur between them, where any weakness of impression in the printing needed to be made good afterwards with the pen. The last card in each sheet bears the Gothic initial F, the signature of a maker of playing cards who apparently worked at Rouen in the early sixteenth century. No record has been found of an existing set identical with these. The sheets were probably thrown aside through some defects in printing or colouring, and their use as waste by the binder has fortunately secured their preservation (PLATE 7).

Important additions towards the fuller illustration of the technical process of Lithography have been made during the year. They include a fine series of lithographic proofs from drawings done direct on the stone by Mr. A. G. Belleruche, and, for comparison with a number of these, a set of proofs which have been printed by mechanical means, some from the same stone as the artist's proofs, and others from stones upon which the drawings have been reproduced by the transfer process. This series of proofs, and a small cancelled drawing upon a stone, have been given by the lithographer, Mr. A. G. Belleruche, and Mr. C. Reginald Grundy. Through the instrumentality of Mr. Grundy also, as a friend of the Department, Sir Charles Cheers Wakefield, during his term of office as Lord Mayor of London, together with the artist, presented the stone bearing the lithographic drawing by Frank Brangwyn, R.A., for the large poster, "Britain's Call to Arms."

A number of excellent posters have been added to the collections, as examples of modern poster art possessing distinct technical interest. The Underground Electric Railways Co., of London, have generously



PLAYING CARDS. French. Sixteenth century.



given, through their advertising manager, Mr. Frank Pick, all the best examples they have issued during the year, as well as a selection of other English, Continental and American posters. Amongst those issued by the Underground Railways, such posters as "Arcady," by Charles Sims, A.R.A., and "Harvest-time, 1916," by J. Walter West, call for special mention. Mr. R. G. Praill, of the Avenue Press, gave a set of seventeen war posters by Frank Brangwyn, R.A., together with reproductions of some of them in miniature as poster stamps. A signed proof of the fine poster designed by G. Spencer Pryse for the Belgian Red Cross Fund was given to the Department by Mr. A. E. Anderson. Some of the notable posters which have been issued in France during the war have also fortunately been acquired. The committee of the *Journée du Poilu* gave a set of six posters published by them in Paris; and copies of the various posters of the French War Loans, including the striking example entitled "On les aura!" by J. A. Faivre, have been received as gifts from the Comité du Secours National, from Lieut. R. A. Walker, and from members of the Museum staff on duty in France.

ILLUSTRATION.

IN the section of Illustration a few interesting additions have been made. Early nineteenth century book illustration is represented by two charming drawings by Alfred Crowquill (A. H. Forrester), the gift of Mr. A. E. Anderson, and by a drawing of "The Great Napoleon at Court," by Constantin Guys, given by Mr. C. Lovat Fraser. Drawings for wood-engravings during the sixties were also given by Mr. Anderson, and include three sketches by G. J. Pinwell, a drawing by the young artist Paul Gray, who died at the age of twenty-four, after producing work of the greatest promise, and two drawings by the veteran artist Arthur Hughes, whose death at the advanced age of eighty-four was recorded during the year; one of these, "The Letter," is reproduced on PLATE 8. To the same kind donor we are indebted for a gift of modern drawings for book illustration by Kay Nielsen and Annie French. Mr. A. Myers Smith gave two pen drawings by Clara Montalba, and a group of flower-studies for reproduction by A. Dundas and an anonymous artist. A set of India proofs of his wood engravings for the book, "Little Towns of Flanders," was given by the Belgian artist, M. Albert Delstanche.

DESIGN.

THE original sketch, by Antonio Verrio, for the decoration of the ceiling of the Banqueting House at Hampton Court, was given through the National Art Collections Fund by Sir Isidore Spielmann, C.M.G., who also gave to the Department the design done by the late George W. Eve, R.E., for the Grand Prize Diploma of the Franco-British Exhibition held at Shepherd's Bush in 1908.

Six fragments of late eighteenth century French wall-paper, which had been removed from a house at Longford, Newport, Salop, were given by Colonel Ralph Leeke; and three lengths of modern wall-paper, the designs for which were based, one upon an old Chinese painting preserved in the British Museum, and the others upon Chinese wall-papers now in the collections of the Victoria and Albert Museum, were given by Mr. Metford Warner.

The collection of architectural drawings has been augmented during the past year by several notable additions, the most important of them being a selection of drawings by the late Philip Webb, the gift of Mr. Emery Walker, Lady Burne-Jones and Mr. Charles C. Winmill. The work of Philip Webb, who died in 1915, occupies a prominent place in the development of domestic architecture during the latter half of the nineteenth century. He was an intimate friend of William Morris, and Morris's home, "Red House," at Upton, was designed by him, the plans for which, as well as for its proposed later extension, are one of the most interesting features of this gift. Another noted house was "Clouds," which Webb built for the Hon. Percy Wyndham at East Knoyle, Wiltshire. This house was one of his largest and most important constructions, and was destroyed by fire a few years after its completion. Webb subsequently rebuilt it; and the plans in this gift include those for the original building as well as for its later reconstruction.

A book of sketches by Sir John Soane of architectural details, monuments, fountains, lamps, etc., was given by Mr. Archibald G. B. Russell, Rouge Croix. Mr. Aleck Abrahams gave several architectural drawings, among which were a design for Melbourne House (The Albany), Piccadilly, by Sir William Chambers, R.A., and an anonymous drawing of local interest, since it appears to be the elevation of an alternative design for the south side of the quadrangle of this Museum. A gift by Mr. A. E. Richardson includes measured drawings of Somerset



THE LETTER. Original Drawing for an Illustration to "Good Words," 1871.
By Arthur Hughes (1832-1915).

PRESENTED BY A. E. ANDERSON, ESQ.

House by the late Captain W. H. Hillyer, who was killed upon active service in France during May, 1916. These drawings were given as a memorial to him.

In consequence of the removal of the Architectural Museum from its old home in Tuf-ton Street, a few objects of interest were presented to the Department by the Architectural Association. They consist of fragments of measured drawings (partly restored) of the interior decoration of St. Stephen's Chapel, Westminster Palace, previous to its destruction by fire in 1834, several tracings of stained glass at Lincoln and Chartres Cathedrals, and drawings of six of the thirteenth century encaustic tiles which were found at Chertsey Abbey in 1861.

Considerable attention has been directed during the year towards early English art as represented by the ecclesiastical wall-paintings of the twelfth to the sixteenth centuries; and gifts have been made in this section by Mr. William Page and the late Mr. C. R. Baker King. From the former donor we have received water-colour copies made by Miss Monica Gray of the wall-paintings at St. Albans Cathedral, and from the latter, tracings of painted wall and screen decoration in the



FIG. 10.

churches at Warmington, Swanscombe and Houghton Conquest. A gift of kindred interest was made through the National Art Collections Fund by Mr. D. S. MacColl, who gave a set of pencil drawings which he made some years ago of the famous thirteenth century sculptures upon the spandrils of arches in Worcester Cathedral. One of these representing the Salutation of the Virgin is illustrated in FIG. 11 below.

Several gifts of drawings of a miscellaneous character have also

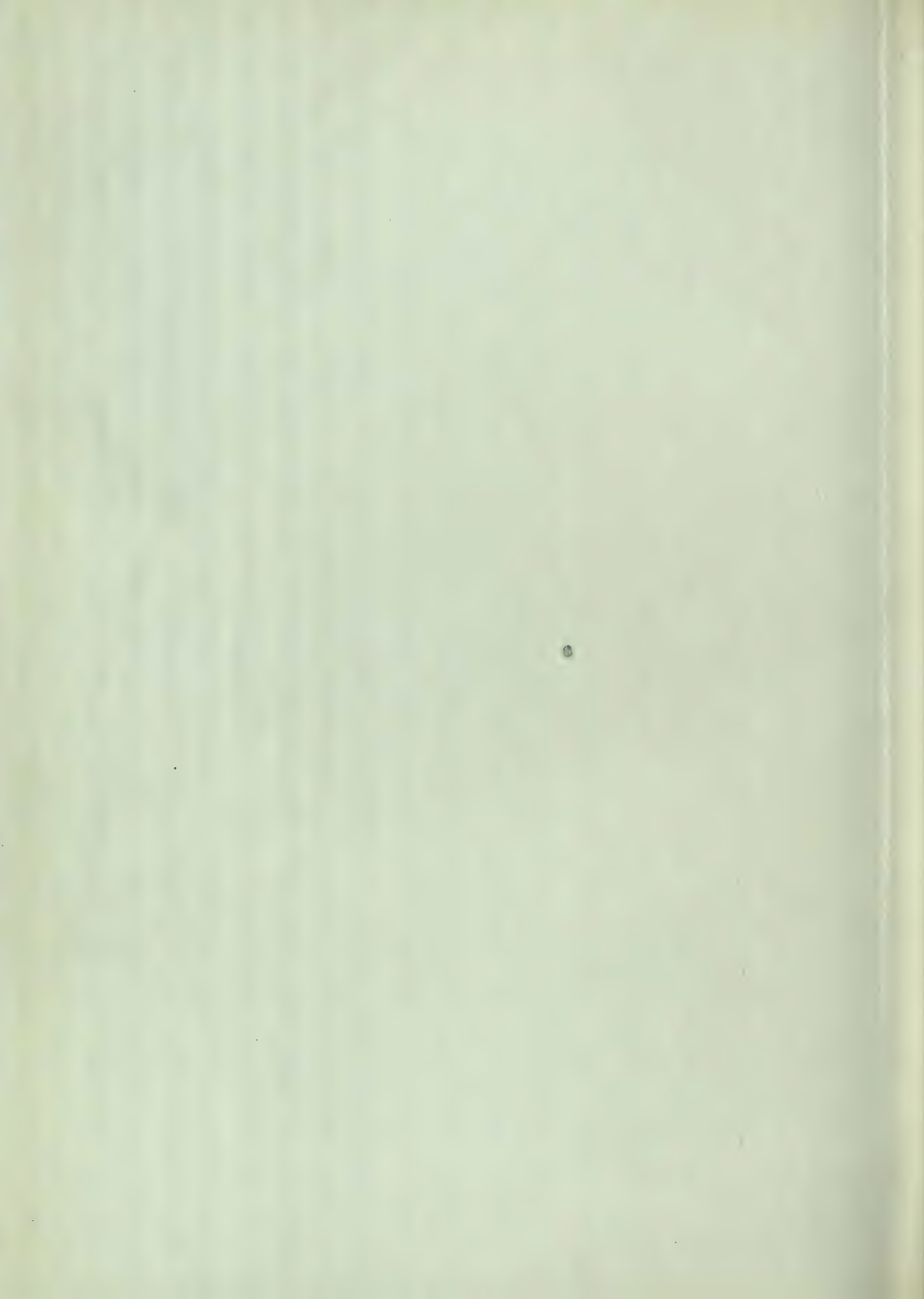


FIG. 11.

been made. Amongst these the Department received from Mr. Alfred Jones a gift including a number of sketches and studies for pictures by T. Sidney Cooper, R.A., and four studies by the versatile artist, Thomas Barker, of Bath. Mr. A. Myers Smith gave a sketch of St. Andrew by Pietro Liberi, and a small water-colour sketch by A. J. Bouvier. A Welsh mountain scene in coloured chalks by Henry Bright, showing great breadth of treatment, was given by Mr. Charles E. Innes (PLATE 9); and Sir Harry F. Wilson, K.C.M.G., in addition to the loan of a number of water-colour drawings, gave a selection of four studies by Joshua Cristall, one of which is illustrated in FIG. 10



A WELSH MOUNTAIN SCENE. Pastel by Henry Bright (1814-1873).
PRESENTED BY CHARLES E. INNES, ESQ.



on p. 25. Professor Gerald Moira gave three original chalk studies for his picture, "A July Day," and one for his decoration of H.M.S. "Medina," preparatory to the voyage of Their Majesties the King and Queen to India in 1911-12. Miss E. P. McGhee gave a drawing by Umberto Marchiafava of Don Quixote and Sancho Panza leaving Spain to fight for the Allies—one of the collection of Italian war drawings exhibited at the Leicester Galleries during the summer.

JAPANESE PRINTS AND DRAWINGS, ETC.

THE important gift made by the Misses Alexander, from the Japanese collections of their brother, the late W. C. Alexander, F.S.A., includes, in addition to the numerous objects in various materials noticed elsewhere in the Review, many items of great interest to the Oriental Section of this department, and is particularly rich in books containing sketches and drawings by different Japanese artists. There are, moreover, many printed books notable chiefly for their illustration, as well as a large number of separate Japanese colour prints and drawings. Kakemonos of different styles and periods are also comprised in this gift, together with a group of paintings upon silk, and a wide variety of Japanese stencils.

IV.—THE LIBRARY.

DURING the past year the Library has been so fortunate as to receive the gift of the Lesnes Missal, a late 12th or early 13th century illuminated MS. of great importance, which, but for the generosity of Mr. Otto Beit, a member of the Advisory Council of the Museum, ran grave risk of being permanently lost to the country under present conditions.

This fine manuscript book of the prayers and ceremonial used in the Mass presents little of the uncertainty as to provenance which attaches to many similar works. It was written for the monastery of Austin Canons, founded in 1178 under the patronage of the Blessed Virgin and St. Thomas of Canterbury, at Lesnes in the parish of Erith (Kent), by Richard de Lucy, justiciary of England, to which foundation he himself retired shortly before his death in July, 1179. Here it may be recalled that, as a sequel to the excavations upon the site of the abbey between 1909 and 1913, the Museum in the latter year acquired the early fourteenth century sepulchral effigy of a knight of the Lucy family. (*See Annual Review, 1912, p. 6.*)

The principal data connecting the Missal with Lesnes were noted by Dr. M. R. James in his catalogue of Mr. H. Yates Thompson's collection of MSS.¹ in which the Missal formerly figured. To the mainly liturgical indices to its first possessors therein disclosed may be added the confirmatory evidence afforded on the pictorial side by the introduction, as a prominent theme in the decoration of three of the larger initials, of "luces" or pike. These fish, the canting arms of the Lucy family, are depicted upon the first common seal of Lesnes Abbey and in its arms. As regards the date of the Missal, the circumstance (noted also by Dr. James) that the Feast of the Translation of St. Thomas

¹ Dr. James summarises the evidence as pointing "to an Augustinian house, which had a special devotion to St. Thomas, was near London, and in Rochester diocese. A Dame Alice de Liesnes is mentioned on the fly-leaf, and this serves to clinch the matter. All the other facts suit Lesnes Abbey: and I think the provenance may be considered fairly certain." "A Descriptive Catalogue of Fifty Manuscripts from the Collection of Henry Yates Thompson," 1898, p. 37.

of Canterbury had not been entered (July 7th) in the Kalendar—nor indeed does the corresponding service figure in its place in the *Sanctorale*¹—is evidence that the book was written at all events before 1220, in which year the archbishop's remains were conveyed from the crypt to a shrine in the chapel of the Trinity at Canterbury Cathedral.

As a work of art the Lesnes Missal belongs to the style of illumination which arose in the 12th century, contemporarily with the later productions of the famous Winchester School, and had matured by 1250 into typical 13th century Gothic illumination. Although this phase of mediæval book-painting has not yet received exhaustive study, its history is so far clear that it is known to have attained development by 1200. In the late 12th century were produced in England such conspicuous examples of the style as the Psalters of Westminster Abbey (British Museum) and of Saint Louis (Leyden University Library). These works reflect, in the selection and application of their ornament, the phenomena of innovation and experiment which had but lately brought about the transition from round-arched to pointed architecture. If the decoration of the Lesnes Missal is not characterised by the finish which marks certain work of the school to which it belongs, the massive richness of its illuminated pages—a colour harmony mainly in blue, red and gold upon a vellum the hue of old ivory—is yet never devitalised by adherence to absolute uniformity of design, while the execution of its miniatures verges upon extreme freedom. The book's peculiar technical quality (the penmanship is very good throughout) is, no doubt, of significance in connection with its provenance from Lesnes, which there would appear to be no decisive reason for dissociating from the idea of origin, although that abbey's proximity to London, where notable similar work was executed, has to be borne in mind. On the whole, the art of the Missal corroborates the indication as to date offered by its liturgical contents. In the absence of certain adjuncts to be looked for in work executed about the date of its *terminus ad quem* of 1220 (e.g., checkered backgrounds to the illuminated initials), it reveals itself as belonging to an earlier group of its style.

The Missal is written in a large minuscule upon 198 vellum leaves (12 $\frac{3}{8}$ by 9 $\frac{1}{4}$ in.), the subsidiary text being in a smaller hand, which, in red, serves also for the rubrics. There are numerous painted initials in red or blue, including large Lombardic versals. The 41 illumi-

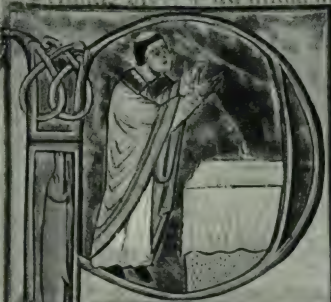
¹ See p. 31, for a statement kindly contributed by Mr. F. C. Eeles, upon the liturgical importance of the Missal.


nated capitals are of two kinds; interlaced upon a field of burnished gold within a rectangular panel of colour, and sometimes prolonged on to the margin of the page; and historiated, or containing figure compositions in colour upon a gold ground. In the compositions of the latter class the draperies and objects are sketched in bold expressive outline, parts of the body such as faces, hands and feet, in finer strokes but with much freedom. The colour gamut is generally identical in the miniature and in the initial itself, excepting that in the former pink is used for red; the flesh tones are brown or greenish.

The eight most important miniatures, seven of them initial compositions, are as follows:—The Sacrifice of Abraham (Preface *in festis*, etc.; initial P with lucas in stem; f. 73); Christ in Majesty (initial U=V; f. 73); a priest in chasuble and alb with hands raised at the recitation of the versicle "Sursum Corda" (Preface *in privatis diebus*, etc.; initial P with lucas; f. 76) (PLATE 10); the Lamb of God (initial U=V; f. 76); Christ blessing; in the spandrels the emblems of the Evangelists (Canon; f. 80); the Crucifixion (the Cross forming the initial to "*Te igitur*"? the nude skilfully modelled; f. 80); the Angel with the Holy Women at the Sepulchre (Proper for Easter; initial R; f. 86); the Harrowing of Hell (initial D; f. 86).

Other miniatures within initials depict St. Gregory the Great, the Baptism of Christ, the Ascension, Pentecost, St. Nicholas, the Presentation, the Annunciation, St. John Baptist, SS. Peter and Paul, the Assumption, St. Augustine, St. Michael, and St. Martin. A small miniature (its background unfortunately not the best preserved) of the Martyrdom of St. Thomas of Canterbury is of much iconographical interest owing to its execution within thirty to forty years of the event of 1170. The framework of two initials contains representations of a small mammal, probably the badger or brock, the occurrence of which in a book written for the monastery founded by Richard de Lucy under the invocation of his contemporary, St. Thomas, is no doubt an allusion of the mediæval type to Randulf de Broc (*ob. c. 1187*), who was, together with his family, among the archbishop's bitterest enemies. The badger (in French, *broc*) still finds a home in Kent. In each case the creature is represented in the grip of the monster whose body is formed by the stem or interlacing of the letter (PLATE 11). Numerous obits, including those of Galfridus de Lucy and possibly other descendants of the founder of Lesnes, are entered in the margin of the Canon at the *Memento* of the Dead.

Primus missae ad missas matutinales & ad missas p[ro]functis.

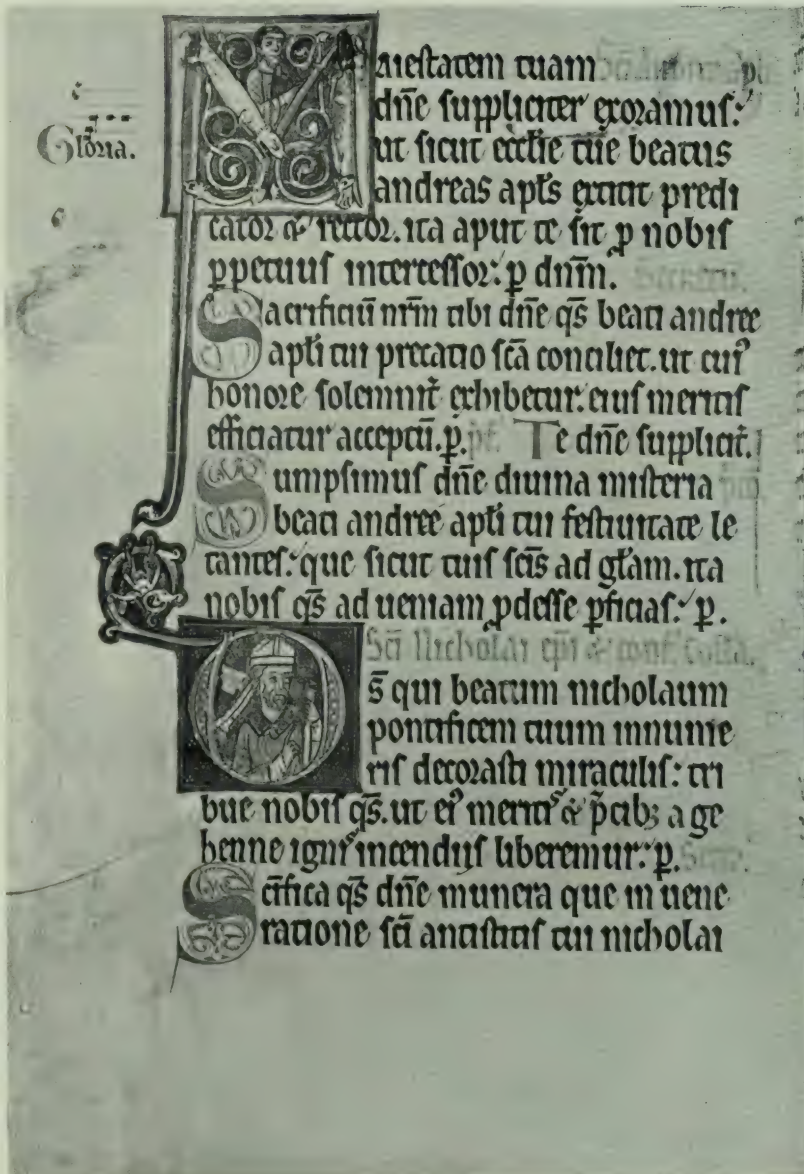


ER OMIA SECULA
seculorum. Amen.
Dominus uobiscum.
Et cū spū tuo. **Sur** hic deuat sac
dos manus
sum corda. **H**abem[us] ad dñm. **G**ratias
agamus domino deo n[ost]ro. **V**eni[us] & iustū ē.


ERE
vignū &
iustū est.
equum &
salutare. **N**os tibi semp[er] & ubiq[ue] gratias
agere domine scē. pater omnipotens. etne

PAGE FROM THE LESNES MISSAL; English Illuminated MS.
About 1200.

PRESENTED BY OTTO BEIT, ESQ.



PAGE FROM THE LESNES MISSAL; English Illuminated MS.
About 1200.

PRESENTED BY OTTO BEIT, ESQ.

The following account of the Missal in its liturgical aspect is supplied by Mr. F. C. Eeles:—

From the liturgical point of view the Lesnes missal is of very great importance. It is one of the oldest English missals. Less than a dozen English manuscripts that could by any means be called missals survive of earlier date than well into the 13th century. Of these, three are on the Continent, namely, the Winchcombe Sacramentary,¹ the missal of Robert of Jumièges,² and a Winchester fragment at Havre. The so-called Leofric missal³ and the Red Book of Derby⁴ are composite books, hardly to be called missals. Indeed, the next four books in point of date, namely, a Winchester sacramentary at Worcester,⁵ the British Museum MS., Vitellius A. xviii., a book of the early 12th century, the St. Augustine's Canterbury missal of about the same date,⁶ and a St. Albans missal of before 1115,⁷ are more accurately to be described as sacramentaries than as missals, inasmuch as they contain little more than the prayers used by the celebrant. Probably the oldest English missal, using the word in the strict sense as indicating a book which contains the whole text of all masses, and therefore including the choir parts and epistles and gospels as well as the prayers, is the Hanley Castle missal,⁸ which the Rev. H. M. Bannister connects with the Augustinian Canons and places in the 13th century, although there is reason to believe that it may be slightly earlier. An English Cistercian missal at the British Museum⁹ belongs to the early part of the 13th century, and the earliest known missal of Sarum use dates from about the middle of that century. Thenceforward manuscript missals become more common, although English examples are by no means plentiful.

The Lesnes missal dates from the last years of the 12th century or very early in the 13th, and occupies an intermediate position between the later sacramentaries and the early complete missals. It has the choir parts, but only a very few epistles and gospels, grouped together by themselves. Inasmuch as the Hanley Castle missal has lost its kalendar and its original canon, the Lesnes missal may be

¹ 10th cent.; Orleans Public Library, MS. 127.

² c. 1015; Rouen Public Library, MS. Y. 6.

³ 10th and 11th centuries; Bodleian Library, Oxford, MS. lit. 589.

⁴ c. 1061; Corpus Christi College, Cambridge, MS. 470.

⁵ 11th century; Worcester Chapter Library, MS. F. 173.

⁶ Corpus Christi College, Cambridge, MS. 270.

⁷ Bodleian; Rawl. Lit. c. 1.

⁸ Cambridge University Library, Kk. 2, 6.

⁹ Harl. 1229.

considered in some respects to be the oldest English missal so full and so complete.

It is one of some three or four surviving missals of English Augustinian Canons, the others being the abridged missal in the Guisborough MS. at the British Museum,¹ a 15th century missal of the Bristol Victorine Augustinians in the Public Library there, and perhaps the Hanley Castle missal. Lesnes joined the Arroasian group of Augustinian houses within a few years after 1197, and it is probable that this book was written just after that date, as St. Nicholas, patron of Arroaise, has an octave in the kalendar.

The liturgical character of the book, as far as can be said at present, shows no special affinity with that of any other English missal. Generally speaking, the MS. is allied to the non-Sarum English books, such as the early sacramentaries and the majority of the monastic missals.²

There is a remarkable amount of rubric for such an early book, particularly in the canon, where the rubrics are of special interest, as they belong to the period anterior to the ceremonial changes which accompanied the introduction of the elevation of the host. A long rubric at the end of the canon gives directions for communicating others besides the celebrant in both kinds.

The kalendar and sanctorale are on the whole very close to those of other Augustinian books. Although Augustinian missals are so scarce, we are fortunate in possessing some fifteen British kalendars of the Black Canons. The octave of St. Augustine, the feasts of his Translation and of St. Osyth are characteristic of the Augustinian Canons, those of SS. Erkenwald, Mildred, Ethelburga and Radegund (added later) belong to London and the S.E. of England, that of St. Ithamar (added later) points to the diocese of Rochester; the octave of St. Nicholas indicates the influence of Arroaise.³

A good example of the caligraphy and ornamentation employed for English royal patents of the late 16th century has also been

¹ MS. Add. 35, 285.

² But no definite similarity can be traced to any one of them, except perhaps in the Alleluia verses of the Sundays after the octave of Pentecost, which agree with those of the Victorine missal, and also with those of Paris. Yet in other respects there seems no similarity to Paris. It is possible that further investigation may reveal some affinities with other rites.

³ The contents of the manuscript are:—Kalendar (f. 2); Temporale (f. 9) to Easter Eve; Prayers at beginning of Mass (f. 61); Long private prayers and meditations (f. 61 v); Prayers at Offertory, etc. (f. 67 v); *Gloria* and *Credo* (f. 68); Meditations of St. Augustine (f. 68 v); Prefaces, noted (f. 73); *Te igitur* (f. 80); Private prayers

presented to the Library by Lieut.-Col. Cecil du P. P. Powney. It is the Grant (upon vellum) of the Manor of Ockholt, now Ockwells (Berks) to Besils Fetyplace, Esquire, of Besilsleigh; given at Windsor Castle under the privy seal, December 31, 25 Elizabeth (1582). The upper margin of the document is ornamented with pen and sepia sketches of heraldic insignia, and the large engrossed initial E contains a full-length outline drawing of Queen Elizabeth in the style of the royal seal designs.

Miss Fanny Crosbie gave a second valuable selection of MS. and printed material, complementary to the well-known collection bequeathed by Mr. John Forster, and to the papers presented by herself in 1897. The most important items of the gift are the set of accounts of the sales of Charles Dickens' works rendered by the publishers, Messrs. Bradbury and Evans, between 1845 and 1861, and Messrs. Chapman and Hall, 1846-70; and a further collection of the material collected by Mr. Forster for his "Life of Jonathan Swift" (of which vol. I. only was published, in 1875), including the portion covering the "Journal to Stella."

The collections of Japanese and European books upon the art and artistic antiquities of Japan have been greatly augmented by the gift of the Misses Alexander. The series of Japanese illustrated treatises upon artistic and kindred subjects, in particular, most usefully reinforces the collection of native sources in those departments.

An example of modern book-production of much beauty: one of the copies upon vellum of the illustrated edition of Malory's "Morte Darthur," printed by Mr. C. H. St. J. Hornby at the Ashendene Press, Chelsea, in 1913, was presented by Mr. A. D. Power.

The facility of reference to catalogues of private art collections which, thanks to owners and others, the Library is in many cases able to offer its readers, is a privilege that is greatly appreciated. The following works of the kind were generously presented by the owners and institutions named, during 1916: the catalogues of the (f. 84 v); Rubrics about *Gloria, Credo* and collects (f. 85); Temporale (f. 86) from Easter to end; Sanctoreale, without choir parts (f. 113 v); Common, without choir parts (f. 149 v); Votive masses (f. 153 v) and masses for the dead (f. 166 v); Epistles and Gospels, for the dead (f. 173), for the greatest feasts and a few special occasions (f. 174 v); Choir parts of Sanctoreale (f. 181) and of Common (f. 185 v); Sequences (f. 189 to end), slightly imperfect at the end.

Some later additions on leaves originally blank include masses for Corpus Christi and St. Richard (f. 1), St. Edmund Abp. (f. 8), Translation of St. Thomas of Canterbury (f. 179), St. Thomas of Canterbury, 29th Dec., etc. (f. 180). The cues of the forms for a mass of St. Ithamar have been added in a later hand on the margin of f. 182 v.

Marquess of Lansdowne's collection of pictures; of the Earl of Ilchester's paintings at Holland House; of the collection of miniatures belonging to Lord Hothfield; of Mr. P. A. B. Widener's pictures of the early Italian and Spanish schools; of manuscripts from the collection of Mr. H. Yates Thompson (3 vols.); of different collections belonging to the Duke of Berwick and Alba (3 vols.); of Don. G. J. de Osma's catalogue of the objects in jet in the Valencia de Don Juan collection; also the catalogue of the Hon. Society of the Inner Temple's art collection; that of the Western MSS. in Edinburgh University Library; and (by the Guardians of the Standard of Wrought Plate in Birmingham) the catalogue of the library at the Birmingham Assay Office. The Hon. Margaret Wyndham presented a copy of her catalogue of Lord Leconfield's Greek and Roman antiquities; and Mr. R. Brocklebank a copy of "Fonthill Abbey: a descriptive account of five water-colour drawings by J. M. W. Turner, R.A.," compiled by E. G. Cundall and privately printed. A copy of the monograph, "La Cathédrale de Reims," by Monsieur Etienne Moreau-Nélaton, with many plates illustrating the sculptures of the cathedral after as well as before the German bombardment, was presented by the Under-Secretary for the Fine Arts of the French Republic.

PHOTOGRAPHS

THE principal gifts to the Library Collection during the year included 146 photographs of Byzantine and other sculptures from the Right Reverend G. Forrest Browne, and 111 photographs of ironwork of various countries from the Misses Cross. Lieut.-Col. Powney presented a fine colour reproduction of a portrait by Sir Martin Archer Shee, P.R.A. The Honourable A. McGarel Hogg gave several photographs and, in addition, lent a few negatives of architectural views in Belgium from which prints were made.

Among the photographs purchased was a set of prints of the English 15th century glass in the north clerestory windows of the choir of Malvern Priory Church. The glass shows figures of saints and of the principal bishops who were associated with Malvern Priory, scenes relating to the settlement of St. Werstan at Malvern, the foundation of the Priory, and the donations of Edward the Confessor, St. Wulstan, William the Conqueror, Osbert Fitz Pons, and the Earls of Gloucester and Hereford. These photographs are intended as the first part of a series which will include prints from the ancient glass at Malvern Priory, Tewkesbury Abbey, the Cathedral of Gloucester, and other churches in the West Midland Counties.

V.—DEPARTMENT OF METALWORK.

AS in previous years, the Department is indebted to the generosity of friends of the Museum for a large number of gifts. Although the record of the year includes very few pieces of outstanding importance, there has been a considerable proportion of objects of a standard both of design and workmanship such as would offer suggestion and inspiration to the craftsman as well as give pleasure to the general visitor.

The development of the collection of English silversmiths' work is an aim which must always be kept well in view, for it cannot be said that at the present moment the Museum collections in any adequate degree represent the importance of the productions which have emanated from the hand of the English silversmith during the past six or seven centuries. It is a pleasure to record a gift from Mr. Louis C. G. Clarke, already a generous benefactor to the Museum, of a blue and white Chinese porcelain biberon, charmingly mounted in silver as an ewer, one of those confections of contrasted materials that Elizabethan taste so keenly relished (PLATE 12). The porcelain is contemporary, that is to say, of the early part of the reign of the Emperor Wan Li (A.D. 1573-1619), painted in the characteristic greyish blue of the period. The mounts include a gracefully curved handle engraved with arabesque foliage, domed lid, a foot delicately cast with ornament from a repeating stamp, and a straight spout ending in a wolf's head. Such a finish is unusual in English work, but is matched by a similar head on the spout of another mounted porcelain ewer in private possession, which bears the London hall-mark for 1584. This gift is of peculiar value to the Museum collection, which has hitherto possessed only one example of silver-mounted Chinese porcelain of the sixteenth century. Mr. Clarke also presented three silver spoons of Irish, Dutch and Flemish manufacture, and a group of nine pairs of English silver sugar-tongs of the second half of the

eighteenth century showing various designs in pierced work. Mr. C. D. Rotch gave eight similar pairs of sugar-tongs; a silver fish-slice of 1800; two rat-tail spoons, Dublin work of 1724; an interesting provincial rat-tail spoon, bearing the Exeter mark for 1720; a pair of salt-cellars, French work of about 1800; and a dish-cross of the second half of the eighteenth century, which shows inventive skill

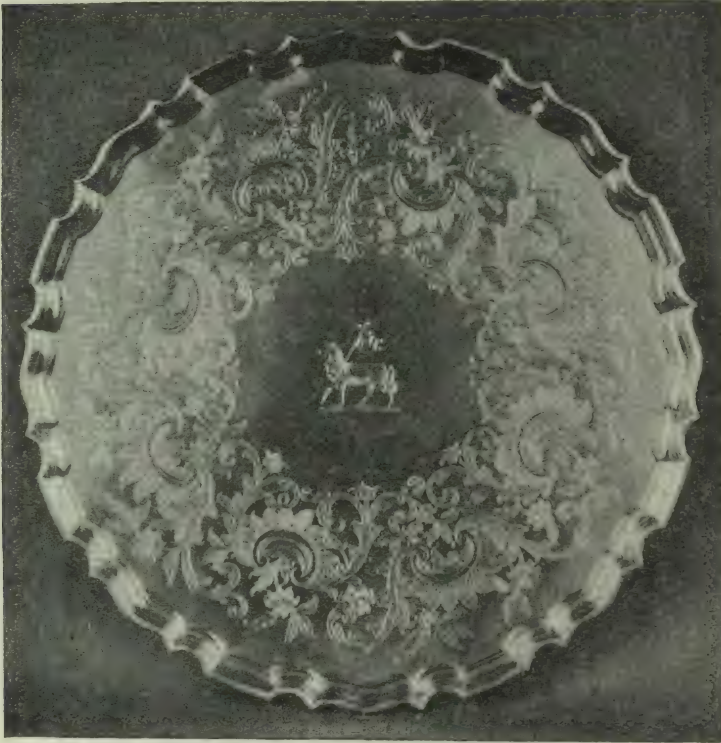


FIG. 12.

and design applied to an object for every-day use. A welcome gift from Mr. R. F. Norton, K.C., is a group of English silver and Sheffield plate. The Sheffield plate is for the most part of a period, the first twenty years or so of the nineteenth century, when, though the design was generally rather heavy, technical skill of the highest order was bestowed on the Sheffield productions. It includes a large salver chased with floral decoration (FIG. 12); an oval soup-tureen with the boldest of gadrooned borders and acanthus-leaf mounts stamped from exquisitely-cut dies (FIG. 13 on p. 37); and an oval epergne dating from about 1800, on four claw-feet with curved branches and heavily cut and moulded glass dishes. An elegant sugar-basket of pierced work dates from about twenty years earlier. The silver includes, besides two small implements (a wine-strainer and a marrow-spoon),



EWER. Chinese porcelain mounted in silver. The mounting English work of the sixteenth century.

PRESENTED BY LOUIS C. G. CLARKE, ESQ.

an attractive cruet-stand with unusually fine piercing, of the year 1772. Pierced work of the latter part of the eighteenth century is greatly needed in the Museum collection, and the last-named object is a welcome addition. HER MAJESTY QUEEN MARY presented a silver shawl-pin, native work from Southern Chile.

Mr. A. Myers Smith presented a collection of over fifty pieces of tortoiseshell piqué jewellery, English work of the first half of the nineteenth century; the forms of some of these objects exhibit the

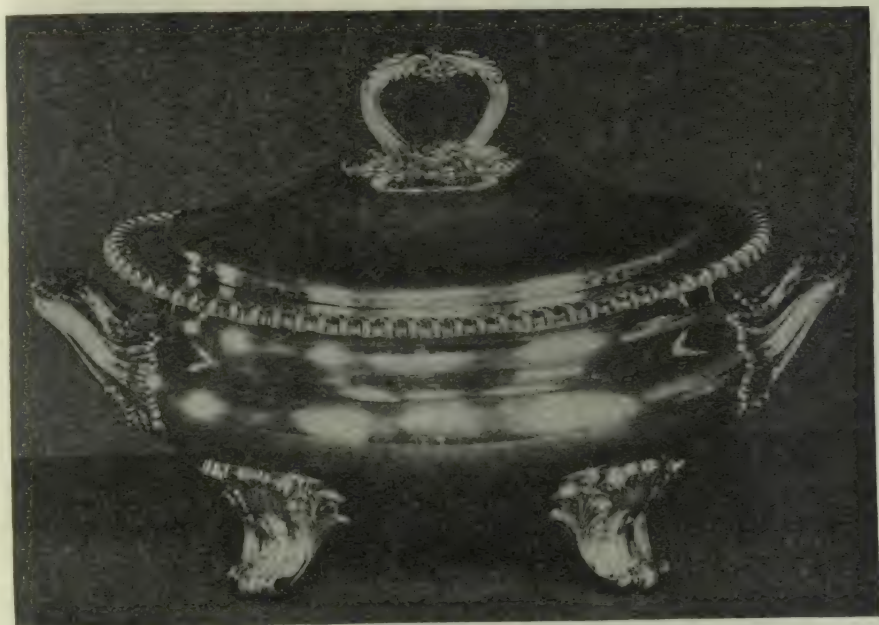


FIG. 13.

decadence of the period, but the technique shows considerable skill. The same donor also presented a Sheffield plate tea-pot of the end of the eighteenth century and a clasp-knife with silver-inlaid handle, French work of the same period. An interesting gift was made in the name of the late Rev. Canon Cyril Fletcher Grant, a head-ornament in beaten silver, the "horn" of the Bible, of the type worn by the Druse women of Mount Lebanon, complete with its three tying-cords and tassels of red cotton. A watch with enamelled gold case, French work of about 1830, was presented in the name of the late Miss Elizabeth A. Mullins. Mr. Somers Clarke presented a

handsome ormolu-mounted clock of the Empire period by Robin of Paris, the enamelled dials showing the days of the month and the phases of the moon in addition to the time. It is supported on a mahogany pedestal with ormolu mounts.

Dr. W. L. Hildburgh, to whom the Department is indebted for many interesting gifts, presented a group of iron key-hole escutcheons and three other pieces of ironwork, made in Northern France in the



FIG. 14.

late seventeenth and eighteenth centuries. Other useful gifts from the same donor were a bowl of engraved bell-metal, Persian work of the seventeenth or eighteenth century; a Japanese fighting-chain of the eighteenth century; a Japanese medicine-case of about 1830; and a group of nine arrow-heads of pierced steel, also Japanese work. From Miss Ethel Gurney was received a sword-pommel in chiselled steel of exquisite design and high finish, illustrating the skill of the Italian craftsman of the late sixteenth century. Mr. Forbes E. Hallett presented a boldly modelled bronze fountain-jet in the form of a cherub's head, Italian work of the late seventeenth century from Palermo (FIG. 14); and a Persian bell of damascened iron. A vigorous piece of French modelling of the late eighteenth century was presented by Mr. Murray Marks in the form of a female bust terminating in acanthus foliage (FIG. 15 on p. 39). It is of bronze, cast

and finely chased, a mount for a piece of furniture or a model for ormolu decoration; it possesses all the fine qualities of the best work of the period. Miss Alice Toesland presented an English iron key of the late seventeenth century from Sussex House, Fulham. Mr. T. B. Clarke-Thornhill made several interesting gifts, among them a brass astrolabe covered with very finely engraved ornament, Persian work, bearing the date for 1666 (FIG. 16 on p. 40). This is the most beautiful astrolabe yet acquired by the Museum. With it is a manuscript treatise on the instrument, and a brass compass, also Persian work of the seventeenth or eighteenth century. Another is a belt and clasp of silver parcel-gilt, the belt formed of plaques cast in openwork and the clasp bearing a figure of the Virgin of the Immaculate Conception; it is Sicilian work, and was worn by the women of Piana de' Greci, a Greek-Albanian colony in a village near Palermo. The others comprised a pair of enamelled silver-gilt anklets from the south of Algeria and a silver bracelet made at Biskra, all displaying the effective semi-barbaric style of Northern Africa. Lady Orchardson presented a Japanese water-dropper in enamelled copper of the eighteenth century, and an English silver tea-caddy spoon of 1820. Lady Stern gave a Persian steel ewer in the form of a duck, with damascening of gold and silver, Ispahan work of the nineteenth century. An interesting gift, received anonymously, was an electrotype reproduction of the silver-gilt paten at Worcester Cathedral, found in the grave of Walter de Cantelupe,



FIG. 15.

Bishop of Worcester, 1237-1266. The centre is engraved with the *Manus Dei*.

It is, however, in the art of the Far East, and chiefly in Japanese military accoutrements, including especially swords and sword furniture, that the Department has been to the greatest extent enriched during the year, as many as 850 items out of a total of 980 acquired belonging to this category.

The residue of the fund provided by the late Sir Arthur H. Church, K. C. V. O., F.R.S., for the purpose of buying Japanese sword-furniture for the Museum, was used to secure six *tsuba* (guards) of the Tōriūsai and Kaga Schools at the sale of the J. O. Pelton Collection in March, three other examples of considerable interest being presented from the same source by Mr. W. W. Watts, F.S.A., Keeper of the Department.

It has long been intended that the Museum collection of Japanese sword-furniture should, if opportunity served, consist of an exhibited Index Series of something less than a thousand thoroughly representative pieces, together with a reserve of unlimited number available to special students and permitting of periodic changes in the exhibited series. By the autumn of 1916 the Museum may be said



FIG. 16.

with inlay of brass, copper and silver, is especially notable for its vigorous design of the *Ni-ō* or two Guardian Kings.

GROUPS IV. to X. (Shingen, Owari, Tembō, Hōan, Kiami, Kaneiye, Miōchin) are all represented in one or other of the two collections. Amongst Umetada work (GROUP XI.) the eye is at once struck by a representation of a spider in *sentoku*,¹ by Jukwan, an Umetada living in Ōsaka. Other pieces worthy of mention include a small guard of *sentoku*¹ with *ishime* (stone-grain) surface finished with "rubbed gilding" and set with a most delicately rendered *nio-i* sceptre in low relief of *shakudō*² and gold; there is also a good example of the faint softened relief in iron characteristic of Umetada (written here with a plum-blossom for *Ume*, and *kana* characters for *ta-da*) Minamoto no Ichio, a 19th century worker. An attractive specimen of late Umetada inlay is a *shakudō*² guard shaped as the Green Dragon Spear of the Chinese hero Kuan Yü curved in circular form, the details picked out in gold and silver wire inlay (*honzōgan*).

Shōami work (GROUP XII.) is represented by nine or ten pieces, among which may be mentioned the guard in *sentoku* with delicate *iroye*² work, depicting the well-known subject of homing wild geese at Katata; and a large guard (Eum. Gift) in iron with an "ascending dragon" in a thunderstorm, finely modelled in *shakudō*, by Matsu-mura Katsunari of Aidzu.

GROUPS XIII. to XV. (Higo, Chōshū, Suruga) are represented by a number of interesting pieces, and three or four Kinai guards (GROUP XVI.) of good execution are contributed by the Eumorphopoulos gift, but the palm must be given to a superb presentment of two dragons in chiselled iron openwork from the Alexander gift which bears the comparatively rare signature *Kogitsune*.

The varieties of design and technique which mark the work of the Bushū School (GROUP XVII.) are well represented by some thirty iron guards from the two collections. Of the four pieces referable to the Akasaka School (GROUP XVIII.), one (PLATE 13, No. 1) is of early date, possibly the fifteenth century. Its sparse openwork

Copper alloys peculiar to Japan include:—*Shakudō* (copper + gold), pickled to a rich violet-black hue; *Shibuichi* (copper + silver), pickled to a range of tones between dull silver and olive-grey; *Sentoku* (copper + tin + zinc), pickled to a warm yellow-brown colour.

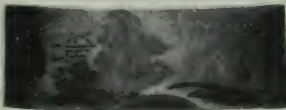
² The term *iroye*, which signifies inlaid or relief work in gold, silver and coloured alloys, is, for the sake of brevity, freely employed in the descriptions which follow (as it is in the labels exhibited with the collection).

1.

4.



6.



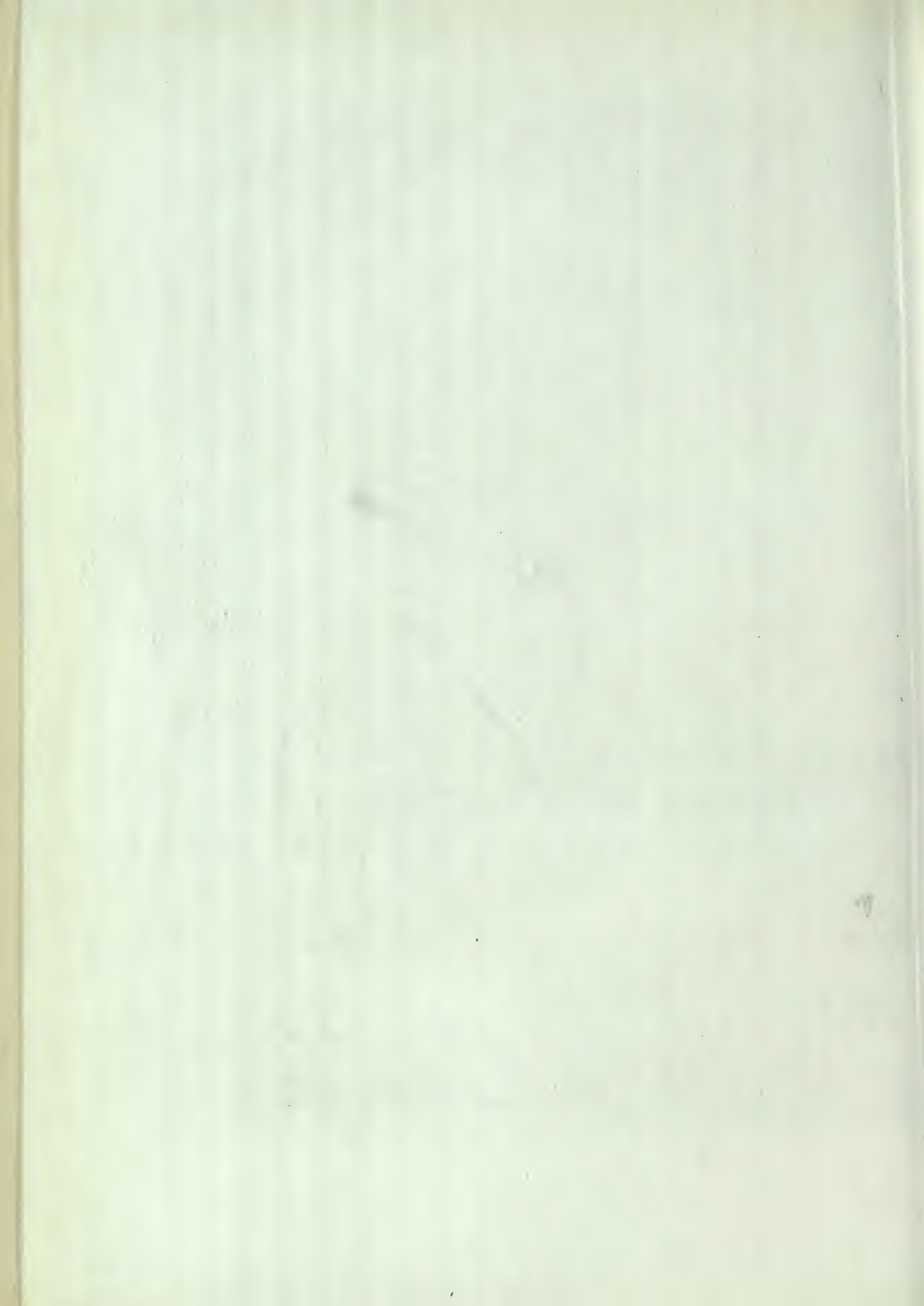
3.



2.

JAPANESE SWORD-FURNITURE.

PRESENTED BY THE MISSES ALEXANDER.





JAPANESE SWORD-FURNITURE.
6.
PRESENTED BY THE MISSES ALEXANDER.



design includes a pine-needle and apparently bamboo leaves, together with two devices of uncertain significance.

An independent worker, Kuwano Kazumasa of Kurume in Chikugo, is the maker of a delightful piece of fret-cutting in iron (PLATE 13, No. 2). The attractiveness of the design (a swallow over an iris-bed) is equalled by the perfection of its cutting.

Passing over intervening groups, several interesting pieces from both gifts serve to strengthen the representation of GROUP XXVI. (Marubori Work), particularly a large iron guard (Eum. Gift) with modelling in the round of a cottage overshadowed by a maple tree, the details touched in with gold overlay.

To the Sōten School (GROUP XXVII.) belong some four or five guards in each collection, the most attractive being a piece by Nomura Chūji Kanenori, with landscape designs in *iroye* very much in Shōami style; it is remarkable also for the skilful manner in which the copper-gilt rim has been fitted to the elaborately lobed edge.

A very welcome addition to GROUP XXVIII. (Namban Work and Foreign Influences) is a guard which is a closer imitation than the specimens hitherto available of the guard of the European dress-sword of the eighteenth century. Mainly of brass, it encloses two iron panels in the usual openwork Namban style of a maze of interlacing foliage amid which are dragons or other creatures. In a very similar style is an iron *kodzuka*¹ with a panel of two "lions" on a ground of pierced scrollwork over a gilt backing (PLATE 14, No. 1).

Passing over GROUPS XXIX. to XXXII. (Hizen, Jakushi, Awa, Kaga), to which both gifts contribute a number of useful specimens, we come to the great Gotō School (GROUP XXXIII.), to the classical style of which a number of very desirable pieces from the Alexander gift belong. Of these the most striking are a *kodzuka* (PLATE 14, No. 2) and *kōgai*² by Gotō Tōjō (early 19th century), each with a spray of lily most delicately rendered in *iroye* work on the usual ground of *nanako* (granulated) shakudō. A similar pair is by Mitsuyasu and of about the same date. Among a number of other *kodzuka* may be singled out one with an exquisite rendering in *iroye* relief of no less humble an implement than a netting-needle with its load of twine (PLATE 14, No. 4). A guard in *nanako* shakudō with tiny raised

¹ In this, as in subsequent instances, the term *kodzuka* is restricted to the decorative handle of the scabbard-knife.

Kodzuka and *kōgai*: see above note and that on p. 41.

badges, plain or gilt, and gilt floral panels on the edge, is an admirable example of the type of guard suitable for court wear in which this school specialised.

A small but attractive series of pieces in the non-classical Gotō style (GROUP XXXIV.) includes an iron guard with delicate relief, partly sunk, depicting a sacred *hōō* bird, by one of the Seijō; and a guard in shibuichi, with a bird-and-flower design in a blaze of *iroye* colour, by Miyata Nobukiyo. Another shibuichi guard, with masterly engraving, partly gilt, of the well-known subject of the Boy on the Ox, bears an unrecorded signature, but has obvious affinities with the work of the Ichijō School. In a pair of *fuchi* (ferrules for the sword-handle) by Gotō Ichijō himself, depicting the flowers of the four seasons, and a *kodzuka* presenting three heads of millet in realistic modelling of gold and shakudō by Araki Tōmei (an Ichijō pupil who specialised in this design), we see a harking back to the original Gotō manner, though the *fuchi* may belong to the master's early period, previous to his adoption of the new and original style for which he is noted.

Among several interesting guards in GROUP XXXVII. (Ko-Nara or "Original Nara" School) an iron *iroye* guard portraying the Chinese worthy T'ao Yüan-ming (Tōyemmei) and a boy attendant may be singled out; and of the various Nara offshoots, the Toshinaga School (GROUP XXXVIII.) is worthily represented by a dozen pieces, including a masterly *fuchi-kashira*¹ in sentoku *iroye* by Toshinaga himself, depicting the luck-god Fukurokuju and his sacred tortoises (PLATE 13, No. 4). Several examples illustrate the peculiar style of Tsuneshige.

The Yasuchika branch of the Nara (GROUP XL.) is represented by a score of examples, many of them of very high merit. A superb guard, of trefoil shape, is in copper worked to an old-wood surface, with large stamped medallions in "rubbed gilding." The mark (*kakihan*) of the second Yasuchika of the line appears on an attractive guard in sentoku partly modelled in openwork with the god Hotei and a boy in a boat. The Ghost of Kasane, which figured in last year's Review (Fox Gift), on an oval iron guard by Tsuchiya Masachika, dated 1860, appears again on an oblong piece showing slight but interesting differences of treatment.

The material already available for GROUP XLI. (Hamano School) included signed pieces by nearly all the most notable masters

¹ *Fuchi-kashira*: the set of pommel and ferrule at either end of the sword-hilt.

of this well-known offshoot of the Nara School to the number of twenty-four or more. The Alexander gift, while adding ten new names to this list, contributes nearly fifty pieces to the group, most of them reaching a very high level of excellence. Among them may be mentioned a sword-handle with the wrapping replaced by panels of sentoku powerfully modelled with a bust of Daruma, back and front view. These evidently come straight from the workshop of the founder of the school, Shōzui, whose signature they bear.

Shortness of space forbids more than a passing reference to other Hamano work, such as a splendidly modelled crane on a *fuchikashira* by Kenzui, a figure of Shōki in faint relief and a foreigner in "outlandish" costume blowing a *charumera* or long trumpet, both by Kuzui II., a vividly naturalistic centipede by Hiroyoshi, and a pair of iron guards by Yoshida Nobukatsu with presentments of the two war-gods, Bishamon and Marishiten, in the highest of *iroye* relief.

Among the half-dozen pieces belonging to GROUP XLII. (Yokoya School), the best is a small shibuichi guard with engraving of Tekkai exhaling his soul, by Furukawa Jōchin.

Of the various schools of Mito, the Nukagawa and the Uchikoshi (GROUP XLIII.) are especially well represented in the Alexander gift, the former by three guards of outstanding merit and attractiveness, the latter, among other good pieces, by a *kodzuka* with a bonito fish in silver and shakudō and a finely engraved design on the reverse; this bears the signature of the founder, Uchikoshi Kōju, himself.

Of considerable interest is a set of mounts "made by five associated artists of Mito," viz., *kodzuka* (PLATE 14, No. 3) by Hagiya Katsuhira, the *fuchi* and *kashira* (see note on p. 44) by Unno Yoshimori and Taizan Motozane II., and the *kurikata* (loop for the tying-cord) by Tamagawa Yoshihisa III.; the fifth piece, whatever it was, is unfortunately wanting. Unno Yoshimori is also the maker of a pair of solid gold *menuki*¹ representing, in the perfection of modelling, the boyish figures of the two Buddhist divinities Monju and Fugen, each seated on his special "vehicle" (PLATE 13, No. 5).

To the Yanagawa School (GROUP XLVII.) no important contributions are made, but among the three or four pieces by Shummei Hōgen (XLVIII.) may be mentioned a guard, shakudō *iroye*, depicting a farmer harrowing a rice swamp.

The Ishiguro (GROUP LI.) are represented by a number of interesting pieces, notably a *kodzuka* of shakudō with a gold *nanako*

¹ *Menuki*: ornaments placed under the wrapping of the hilt.

plate set with three goats finely modelled in shakudō; this is by Ishiguro Masatsune (PLATE 14, No. 6).

In GROUP LIII. (Ōmori School) one may note a *fuchi-kashira* by Terumasa, in *nanako* shibuichi modelled in high *iroye* with Jurōjin and his deer; while several pieces worthily illustrate the Ōtsuki style (GROUP LV.), particularly a sentoku guard with *katakiri* engraving by Mitsuoki himself, in which a bristling Shōki is balanced on the reverse by his counterpart in the vegetable world, a thistle! Five or six pieces bear the signature of the great Natsuo, and, indeed, reflect his peculiar style, but an unpretentious-looking *umabari*¹ in shibuichi with a spray of chrysanthemum in engraving and inlay of gold and silver is the only piece attributable to the master's hand.

By Iwamoto Kwanri (GROUP LVI.) is a striking guard in shibuichi *iroye*, representing the rats and rice-bales of Daikoku, and to the same group belongs the lifelike eel on a *kodzuka* by Mutō Masatoshi.

The Tōriūsai School (GROUP LVIII.) is amply represented, a very attractive piece being the iron guard on which a demon watches the distant figure of the Buddha coming down from the mountains; this is by the founder, Kiyotoshi.

For GROUPS LIX. and LX. (Tetsugendō, Ichinomiya) a number of good examples are available, while the four or five Shōnai guards (LXII.) include one in copper shaped as a couple of long-armed apes, a piece in thoroughly Japanese taste (PLATE 13 No. 3).

GROUP LXIV. (Murakami School) includes a *fuchi* in pale shibuichi with a slight sketch in Sesshū style, a waterscape, rendered in the most delicate inlay of shakudō and a darker shibuichi (PLATE 13, No. 6). Almost equally attractive is a silver *kodzuka* with design of a cole-tit on a tree trunk in the same technique (PLATE 14, No. 5).

A good example of the rare Kiyosada work (GROUP LXVa.) is a welcome acquisition (PLATE 14, No. 7), while an exquisite piece of enamel-work in the sentoku guard by Hirata Harunari (PLATE 14, No. 8) will serve greatly to strengthen the representation of GROUP LXVI.

The Alexander gift further includes twenty-two Japanese swords and daggers, of which the most interesting is undoubtedly a *wakizashi* with blade by Iyetada of Kaga, dated 1654, and inscribed as having been presented in 1791 by the Lord of Kaga to one Yamazaki Yoshinao; the metal mounts are all in shibuichi with *katakiri* engraving by Ōtsuki Mitsuoki (see GROUP LV. above).

¹ A substitute for the *kōgai* (see note, p. 41) on certain daggers and short swords.

Beyond these are a number of useful additions to the Museum's Japanese collections, such as a group of pouch-ornaments, and another of arrow-heads, as well as several individual pieces of great interest, such as an iron horse-muzzle with decorative piercing, a pair of pauldrons from a suit of armour illustrating appliqué work in iron, a silver-gilt stand for incense implements, and so forth.

Mr. W. B. Chamberlin presented, through the National Art-Collections Fund, a Japanese dagger having the hilt and scabbard covered with stamped and gilt leather of European origin and mounted with metal fittings showing foreign influence. Lady Dobson gave an attractive pair of Japanese swords and a sword-spear. A pair of Japanese ash-tongs with enamelled handles is among the small group of objects belonging to the late Mr. Frank Dillon, R.I., and given by his legatees. Mr. L. A. Lawrence, F.S.A., gave a Chinese bronze charm with interesting designs in flat relief.

VI.—DEPARTMENT OF PAINTINGS.

THE accessions to the Department during 1916 numbered thirteen: all were gifts. Mr. Ralph Thomas, in remembrance of the training in art which he received at the South Kensington schools in 1857-1858, presented two water-colour drawings by Peter De Wint (1784-1849) and Charles Davidson (1820-1902). The painting by De Wint (PLATE 15) is entitled "Carting Barley on the Trent," and is another treatment of a subject already included amongst the water-colours by him in the Museum collections. It represents the same scene under a more luminous and spacious sky, so that comparison between the two is of considerable technical interest. The drawing by Davidson is a characteristic coast piece, and is a valuable addition to the examples of work by British water-colour artists of the latter half of the 19th century already in the Museum. The Department is again indebted to Mr. A. E. Anderson for the gift of an interesting drawing. This is a clever study of Oak-apples by Miss Anna Airy, R.E., R.O.I. Dr. Redmond gave a water-colour by J. Hardwicke Lewis representing a view of the Lake of Geneva with the Savoy Alps in the background.

Three small landscape studies in oil by Benjamin Barker (1776-1838) from a portfolio formerly in the collection of Thomas Shew, the artist friend of the brothers Barker, were presented by Mr. Alfred Jones. Benjamin Barker was a younger son of Benjamin Barker (d. 1793), a painter of animals, and although somewhat overshadowed by his elder brother Thomas "Barker of Bath," he attained considerable success as a painter of landscapes. Hitherto only his work in water-colour has been represented in this Museum.¹ Two of the oil studies given by Mr. Jones are mountain views; the third is a view of Wick Rocks, near Bath. The last-named subject was one of a series of aquatints made by Theodore A. Fielding after oil paintings by Benjamin Barker; and this sketch may well be a study for the aquatint, which, however, is a little larger and more detailed.

¹ There are several oil paintings by both brothers at the Holburne Art Museum and the Victoria Art Gallery, Bath.



CARTING BARLEY ON THE TRENT, NEAR BURTON. By Peter de Wint (1784-1849).

PRESENTED BY RALPH THOMAS, ESQ.

Mr. Alfred Jones also gave a good oil sketch of outbuildings by T. Sidney Cooper, R.A. (1803-1902). This sketch differs in subject from any of the other works (all animal pictures) by this artist in the collections, and shows a spontaneity of treatment often lacking in his more finished works.

The legatees of the estate of Mr. Frank Dillon, R.I. (1843-1909), gave an oil painting by that artist which has long been exhibited on loan at the Bethnal Green Museum. The painting represents a corner of the Japanese room shown at that Museum, and is a good example of the care which Mr. Dillon devoted to the representation of detail.

An important miniature was presented by Mr. Henry J. Pfungst, F.S.A. It is a portrait, by William Grimaldi, of Lady Caroline Uvedale Price, after the portrait of Lady Caroline painted by Sir Joshua Reynolds in 1787. The miniature is signed and is a striking illustration of one of the many phases of this versatile artist's work. It is a particularly welcome acquisition because Grimaldi has not hitherto been represented in the Museum collections. Grimaldi was born in 1751, and studied, first in London under his uncle, Thomas Worlidge, and subsequently in Paris. He was miniature painter to George III., and enamel painter to the Prince of Wales. He died in 1830.

Other gifts of miniatures were a portrait of a lady unknown, dating from the early years of the 19th century, presented by Mr. Frank Green, and an enamel painting of a girl standing by a table on which are pomegranates and other fruit, presented by Sir David Lionel Salomons, Bart. The latter painting had been at the Museum since 1865, when it was lent by Alderman Salomons. Mr. Frank Green also gave a silhouette, painted on glass, of a lady in the costume of the closing years of the 18th century.

VII.—DEPARTMENT OF TEXTILES.

IT is a cause for great gratification that, while the whole of the acquisitions during the past year have been in the form of gifts, the number of donors as well as the number of objects received has considerably increased, being, in fact, in each case about a third greater than in 1915.

A unique gift—an ancient Peruvian tunic embroidered with coloured wools on cotton—has been received from HER MAJESTY QUEEN MARY (PLATE 16, No. 1). It was found in a tomb at Nasca, near the coast of Peru, and is in a state of perfect preservation. There is no trace of Inca influence in the work, but the style of the pattern and the bright colours—chiefly red and blue—are typical of the embroidery of the peoples of the coastal region previous to their incorporation with the Inca Empire: its date therefore cannot be later than the 14th or 15th century, and may be earlier, though the use of an outline to the pattern is not regarded as a very early feature.

A magnificent coverlet, embroidered with gold thread and coloured silks on a ground of blue velvet, was given by H.R.H. THE PRINCESS LOUISE, whose wish it was that the late Duke of Argyll's name should be associated with hers in this gift. It is Persian work of the 18th century, probably from Bokhara. (PLATE 16, No. 2).

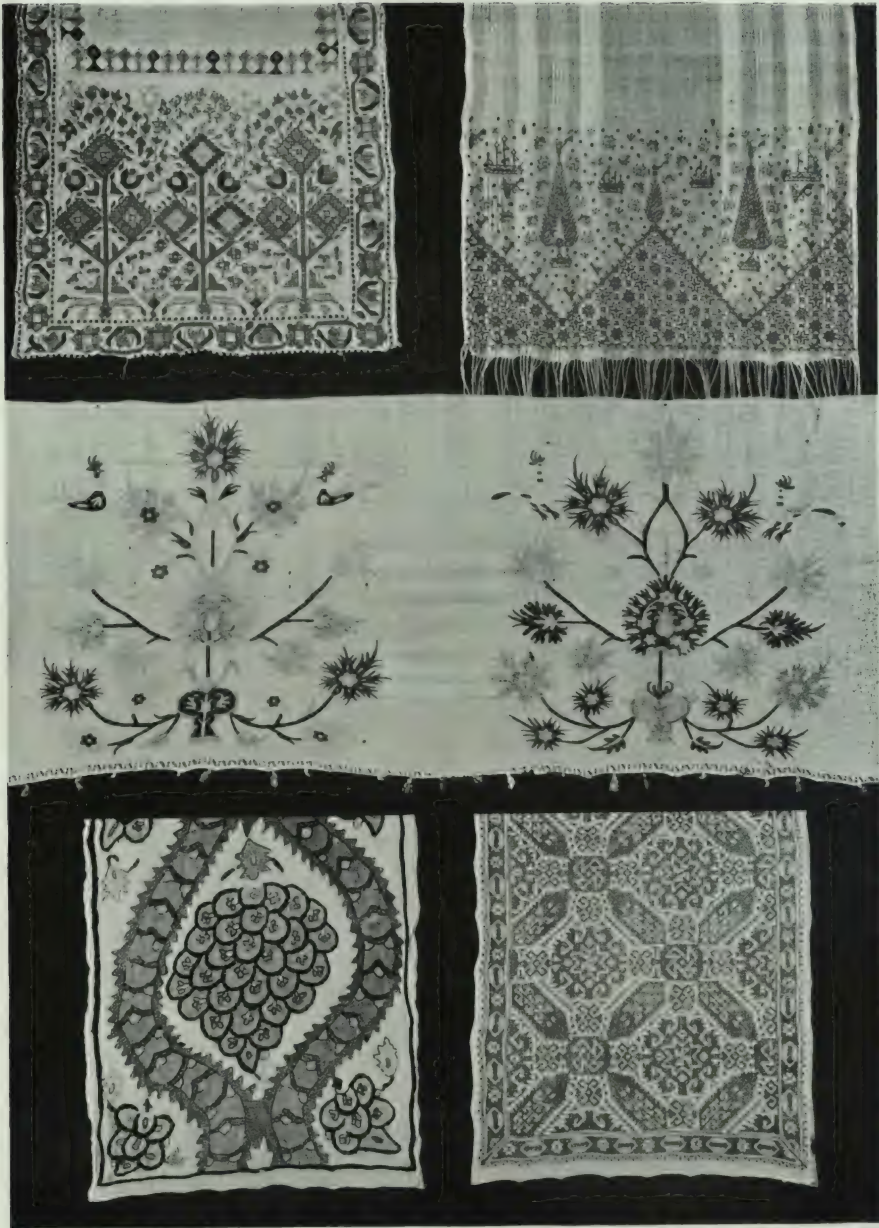
Perhaps no section of the Textile collection has been more enriched than that of Eastern embroideries. Lady Church gave a number of beautiful examples from the Near East, which formed part of the collection of the late Sir Arthur Church. Four of these are Cretan skirt-borders embroidered in bright colours on linen. Three other embroideries from the Greek Islands include a linen pillow-case from Naxos and part of a bedspread from Skyros. The remaining objects are of Turkish origin. Two are linen hangings—one having a black ground—with bold floral patterns: four are delicately-patterned kerchiefs or covers of cotton or linen. In point of date none of these can be far from the 18th century (PLATE 17).



1.—EMBROIDERED TUNIC. Ancient Peruvian.
PRESENTED BY HER MAJESTY QUEEN MARY.



2.—EMBROIDERED COVERLET. Persian. Eighteenth century.
PRESENTED BY H.R.H. THE PRINCESS LOUISE.



EMBROIDERIES FROM THE NEAR EAST. Eighteenth century.

PRESENTED BY LADY CHURCH.

An unusual piece of work was given by Mrs. Reynolds. It is an heraldic panel, embroidered by Chinese craftsmen, under European influence, with the arms of James Brydges, created Duke of Chandos in 1719, impaling those of Cassandra Willoughby (of Parham), his second wife (d. 1735). As the shield is surmounted by a ducal coronet, the panel must have been designed between 1719 and 1735 (PLATE 19, No. 2). An actual piece of work made to the order of this liberal patron of the Arts is naturally of great interest. A nobleman who employed Handel as organist, and Alexander Blackwell, the adventurer, as landscape gardener, and who contemplated a private road from Cannons, near Edgware, to Cavendish Square, may well have been called the "Princely Chandos." Mrs. Reynolds also gave a Portuguese border, dating from the 18th century, which is of linen embroidered with floss silks, and other objects which will be mentioned with the woven fabrics and costumes.

Mr. H. H. Joseph gave five interesting Chinese embroideries, of which the most noteworthy is a yellow silk hanging with a three-panelled vallance. This is rather later in style than the others, which are silk chair-covers apparently of the early 18th century.

To Miss Jekyll the Museum is indebted for a large number of embroideries, woven fabrics and articles of costume. This collection, which was originally brought together for practical purposes and has been used for many years by one well known as a craftswoman, will appeal strongly to the large and growing class of students who make real use of the Museum collections. Three of the embroideries are Algerian, and help to improve further the collection which received such an impetus from Mr. Clarke-Thornhill's gift of 1915. They date, as is usual with examples of this craft, from the 18th century, and consist of a head-kerchief (*benîqa*), in which mauve predominates, a towel-scarf (*tenchîfa*), chiefly in blue, and a hanging with three panels connected by strips of yellow silk. The head-kerchief is noteworthy as being embroidered partly in metal thread, which is used freely on only one other specimen in the Museum. A large sampler of the same date, covered with silk embroidery in the style of contemporary Spanish samplers, is probably also Algerian. Other North African embroideries of the 18th or 19th century are the skirt of a Jewish woman, two robes, and a bag and two cushion-covers, in which Turkish influence is very strong. A woven silk fringed sash of North African workmanship may also be mentioned here. A coat with applied decoration in coloured flannel is Syrian. A white cotton jacket and an embroidered bag of crimson velvet appear to be

Albanian work of the 19th century. Besides these Miss Jekyll gave many embroideries of western origin. A chasuble and two chalice-veils, effectively embroidered on linen with coloured floss silks and gold thread, are good examples of Tyrolese work of the 17th or 18th century. A somewhat similar chalice-veil of like date bears the device of a heart with the inscription, IN CORDE GERTRUDIS INVENIETIS ME, which suggests that it was used at some foundation connected with the name of St. Gertrude of Rodalsdorf. Fine specimens of the more refined Italian style of the 17th and 18th centuries are afforded by eight panels or borders from ecclesiastical and secular embroideries. Somewhat earlier in date is a linen band decorated with cut work and silk embroidery, while a border of light brown satin is French work of the late 18th century. A collection of embroidered caps was received from the same donor. They are of velvet, silk and other materials, frequently decorated with metal thread and beads, and are for the most part German, of the 18th century. There is also an important Portuguese quilted cotton coverlet of the 17th century; part of an East Indian coverlet of a century later; and an English embroidered and quilted cotton panel, also of the 18th century. Other gifts of Miss Jekyll's will be mentioned further on.

An important example of English embroidery of the late 16th century was given by Mr. Frank Green. It is a cushion of linen, worked with curving stems in gold thread, and flowers and insects in brightly-coloured silks, in the style characteristic of the period (PLATE 18, No. 1). Mr. Green also gave two English chair-covers with "petit-point" embroidery, of about 1700; a sampler panel of similar date, introducing a figure of Queen Anne; two models in beadwork of four-post bedsteads, which are probably English work of the 18th century; a large cushion covered with an early 16th century Italian crimson velvet brocade (PLATE 18, No. 2); and two cotton towels of Turkish origin, embroidered with coloured silks and dating from the 18th or early 19th century. These hand-towels (*peshkir*) are tucked into the girdle in such a way as to let the ends hang outside the trousers (See Hamdy Bey; *Les Costumes Populaires de la Turquie en 1873*; pp. 64, 65).

Mr. Horace de Vere Cole gave a piece of 17th century Italian embroidery, which probably has been the side of a burse. It is a green silk panel, worked with a representation of the Virgin and Child.

Mr. Sydney Vacher gave a chair-seat of woollen fabric, embroidered with worsteds, in the French style of the period of



1.—EMBROIDERED CUSHION. Elizabethan.



2.—SILK VELVET CUSHION. Italian. Sixteenth century.

1 & 2. PRESENTED BY FRANK GREEN, ESQ., F.S.A.

Louis XV.; two engravings illustrating 17th century English costume; and a muslin apron with a woven pattern. These are of the early 19th century, and are probably English. Other specimens of English work were given by Mr. J. D. Tremlett—a small panel of the 17th century, with a large pattern of foliations in coloured worsteds, characteristic of English embroidery of that time; and two early 19th century hooded caps, of cambric decorated with cutwork. Miss Pesel gave three embroidered figures of saints, which, probably used on banners in Mexico, represent Spanish work of the 19th century.

Miss M. Maitland gave two panels from a fire-screen, in octagonal frames of inlaid wood. The panels themselves are of white silk embroidered in colours, with representations of the eastern and western hemispheres, and were made

about 1800, when the delineation of maps in needlework was so popular in England. Another example of this fashion is a large embroidered map of England and Wales, bearing the date 1792. It was received from Mrs. Antrobus, who also gave a little tray, beautifully worked in "petit point" on a wire frame by the donor's grandmother about 1850.

Several other embroidered samplers have been received during



FIG. 17.

the year. Miss F. M. Beach gave three of English origin, two having the dates 1729 and 1789, while the third is undated, though evidently of the late 18th century. As the first-mentioned has four figures in Elizabethan costume and two "boxers," it appears to have been copied from an earlier design (FIG. 17 on p. 53). Mrs. Linstead gave a small English sampler of the early 19th century, worked in cotton with cross and eyelet stitches.

Until recently there was only one Italian sampler in the Museum, but the generosity of Miss L. F. M. Preston has added four more examples. They were all obtained in Perugia, and are of the 19th century, the earliest bearing the date 1820. In material and design they do not differ much from the usual pattern, but an interesting feature is that in each case the breadth considerably exceeds the length, a proportion seen but rarely. The acquisition of these samplers appears to have been directly due to the recent publication of the Catalogue of Samplers. The donor, realising the poverty of the collection in Italian examples, very kindly obtained these from a friend in Italy. Miss Preston also gave a specimen butterfly in modern Italian needlepoint lace.

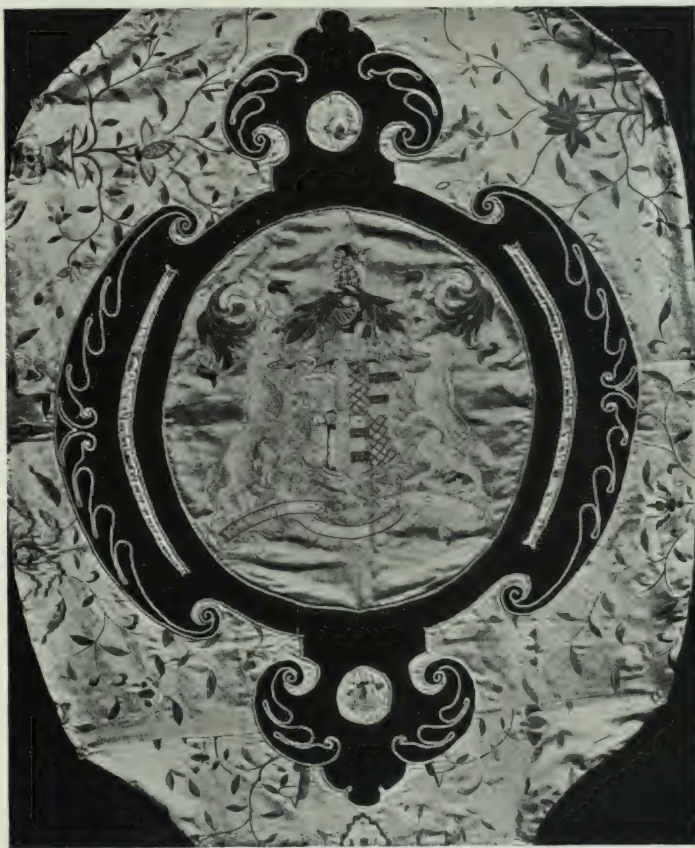
Some valuable and useful additions have been made to the collection of woven fabrics, both eastern and western. An interesting example of the revival in English velvet-making at the end of the last century is a length, received from Sir Frank Warner, woven in cut and uncut slate-coloured silk pile on a buff satin ground. Designed by Owen Jones and produced by Benjamin Warner in 1879, it may be compared with the fine specimen in the Museum that was designed and made by William Morris, but which proved so costly that the manufacture of such velvets was not continued.

Mr. J. D. Phillips gave several pieces of woven material that had been used in upholstering furniture. There is a yellow woollen velvet of the 17th century that has a Dutch origin, and a brown silk damask of the same date that is probably French. A specimen of blue lining material, with a stamped pattern in the style of the late 17th century, is probably actually of more recent date. Other pieces, which are possibly all French, are a brocade, a brocaded damask and a piece of blue figured silk, of the late 18th century; and two pieces of brocade of somewhat later date. An interesting fabric to find in use on furniture is a piece of Chinese green silk painted with a large pattern of peonies and other flowers.

Mr. W. B. Chamberlin gave, through the National Art-Collections Fund, several important textiles. The most noteworthy is a very



1.—SILK HANGING. Chinese. Period of Ch'ien-Lung (1736-1795).
PRESENTED BY W. B. CHAMBERLIN, ESQ., THROUGH THE NATIONAL ART-
COLLECTIONS FUND.



2.—EMBROIDERED PANEL. Chinese. Between 1719 and 1735.
PRESENTED BY MRS. REYNOLDS.

fine Italian brocatelle of the late 16th century, woven in red and gold with a large flowing pattern of floral ornament (FIG. 18).

Three Italian linen cloths of the 15th or 16th century, woven in the customary blue and white, of the kind that are frequently ascribed to Perugia, will add greatly to the collection of these interesting productions. The griffin, which occurs on one of Mr. Chamberlin's cloths and on an example in Professor Rocchi's collection (Gnoli; *Tovaglie Perugine*; *L'Arte Umbra alla Mostra di Perugia*, 1908, p. 83), is seen far less often than the similar, yet quite distinct, wyvern. As the griffin is heraldically associated with Perugia, its rarity on these cloths seems to be evidence that they were not woven exclusively in the neighbourhood of that town. Two fine Chinese panels of silk fabric (*k'o ssü*), of the period of the Emperor Ch'ien-lung (1736-95), tapestry-woven in coloured silks, with added painted details, represent mythical lions (PLATE 19, No. 1). A Japanese Buddhist priest's vestment consists of the traditional 48 pieces of stuff, including six squares woven in red silk and gilt paper with Buddhist divinities. These squares, known as *shiten*, were consecrated at the altar before being sewn on to the vestment which dates from about 200 years ago.

Miss Jekyll, besides the many embroideries already described, gave an unusual piece of 15th century Italian weaving. It resembles the well-known blue and white linen cloths in colour, material and nature of pattern, but takes the form of a strip, six inches wide and some twelve feet long, with three bands of decoration across each end. A hanging of brocatelle from the same donor, in the style of



FIG. 18.

the 17th century, is either Italian or French. Miss Jekyll also gave a number of Italian velvet ribbons and silk tassels of the 17th and 18th centuries. One of the former has a pattern of a cardinal's coat-of-arms and a floriated cross alternately repeated.



FIG. 19.

Sir George Donaldson gave a fine piece of Turkish silk brocade of the 16th century, woven in silver gilt and silver thread and green and pink silks. It has been used to form the back of a chasuble (FIG. 19). A somewhat similar Turkish brocade of the same date is figured in Sarre—*Meisterwerke Muhammedanischer Kunst*—pl. 212.

Three large pieces of Japanese brocade, woven in gilt paper on satin, were given by Mr. W. E. Manners. They were probably made for a Buddhist temple, and would have been very effective as wall-hangings. A bag (not made up) from Egypt, illustrative of Turkish silk tapestry-weaving of the early 19th century, was received from Mrs. Arnold. It had been given to a former owner by Muhammad 'Ali. Mr. John A. Hay gave, on behalf of Mr. S.

Nomura, of Kiōto, a book of samples of Japanese and Chinese silk-weaving of various dates. Mrs. Reynolds, whose other gifts are mentioned elsewhere, gave a panel of Chinese silk brocade of the 18th century, and a piece of Persian "Kashmir" cloth of about the same date.

Four Norwegian tapestry-woven mats (*aa-plade*) of the 18th century, with geometrical patterns in brightly coloured wools, were received from Lady Watson, who also gave a pair of Soudanese camel-hair curtains and another pair, of Arabic workmanship, in cotton with an applied pattern. Another example of Norwegian tapestry-weaving, of the 17th or 18th century, is a small panel of wool with a very angular pattern of conventional men and animals: this, and an 18th century French satin chair-seat, were given by Mr. Frederic Wilson.

With the exception of these somewhat primitive examples of Norwegian art, no pictorial tapestries have been received during the year; but three interesting cartoons were given by Messrs. Trollope. These were designed by Alfred Sacheverell - Coke, with scenes from Scottish history, and were rendered in tapestry by Mons. Brignolas in 1882-3, at Messrs. Trollope's premises, for the Mackintosh of Mackintosh, of Moy, Inverness.

Only one example of printed stuff has been received, but this, from Mr. G. P. Baker, is of great interest. It dates from the first half of the 16th century, and is printed in black on linen from wood-blocks (Fig. 20). The pattern, though Italian in character, has



FIG. 20.

a Gothic tendency in the details, which makes a Spanish origin probable. Mr. T. A. Lehfeldt gave two wood-blocks of the middle of the 19th century, which were used in England for printing textile fabrics, but were made in France.

The collection of lace has been greatly augmented during the year. Miss M. E. McKenzie Douglas Douglas and Mrs. Croft gave some important specimens of Brussels pillow lace, which formed part of a present made to their grandmother, the wife of General Sir Kenneth Mackenzie Douglas, when he was Governor of Antwerp during the Napoleonic wars. They consist of a pair of lappets and a cap-crown of fine quality, dating from the early part of the 18th century; a scalloped trimming of slightly later date; and another pair of lappets in appliqué lace of the second half of the same century.

From Mrs. Willoughby Hodgson was received a very useful collection of lace, which includes Italian and French "lakis" dating from the 16th to the 18th century; some borders of *Point d'Alençon* of the latter part of the 18th century, and a number of specimens of English pillow lace from Devonshire (particularly an unusual pair of lappet-ends) and the Midland Counties, chiefly belonging to the first half of the 19th century. Further gifts from Mrs. Willoughby Hodgson remain to be mentioned.

Another varied collection came from Mr. A. Michaelson, in accordance with the wishes of his wife, the late Mrs. Elsie Grant-Michaelson. Amongst the more noteworthy items are a border and small round panel of *Point plat de Venise* of 17th century date; a pair of lappets of Flemish pillow lace of about 1700; a lappet and two borders of Mechlin pillow lace of the middle and second half of the 18th century; some handkerchiefs trimmed with Brussels appliqué and Devon guipure, and a fan of Brussels "mixed lace"—all of the 19th century.

Mrs. Jardine gave a large fan with mount of black Chantilly pillow lace, and guards and sticks of tortoiseshell. It is characteristic example of the class of "shaded lace" which was popular during the reign of the Emperor Napoleon III. (1852-70). She also gave a pair of lappets of Brussels "mixed lace," dating from the first half of the 18th century, and a pair of *Point d'Alençon* lappets of slightly later date. From Miss Lydia Halford were received two borders, one of Binche pillow lace of the first half of the 18th century, and another of needlepoint, probably made at Burano in the latter part of the same century, in imitation of *Point d'Alençon*.

Lady Swaythling gave a large shawl of black Chantilly pillow-

made lace of exceptionally fine quality. It belongs to the first half of the 19th century. Mrs. E. W. Paget-Jones gave a collar and a pair of mittens trimmed with Brussels pillow lace of the early 18th century. Miss M. A. Breakall gave a fan-mount of *Point gaze* of about 1850, and a net veil embroidered with black silk, of a rather later date.

Among the gifts received recently from Lady Orchardson were two Flemish pillow-made borders, one of Brussels "mixed lace" of the mid-18th century, and the other probably made at Bruges in the first half of the 19th century. Lady Orchardson also gave four painted fans, the best of which date from the 18th century. One with ivory sticks and guards is probably English, while another of mother-of-pearl is undoubtedly Italian. The other two are of ivory and horn. A 17th century Italian linen cover embroidered with silk, a Turkish embroidered muslin cover of about a hundred years ago, and three embroidered bags of the same date—two English and one Turkish—were received from the same donor.

Numerous garments and accessories, mostly of the last two centuries, have been added to the collection of costumes, which, as far as these periods are concerned, gets more complete every year. Unfortunately, objects of the 16th and 17th centuries—where there are still many gaps to be filled—are much more rarely met with, and are exceptionally welcome whenever their owners find themselves able to part with them for the benefit of the National Collection. Such an object—of especial value, as so few things of this kind come down to us—was given by Mr. W. de Winton. It is a broad sword-belt, such as supplanted the sword-hanger in the 17th century, of leather covered with white silk richly embroidered in gold and silver thread.

Miss F. M. Beach gave a little folding purse which is a beautiful example of English embroidery of the early 18th century, and some embroidered dress-panels of the same date. The next century is represented by a cambric dress decorated with cut-work and white embroidery; a scarf of flannel and cotton, probably woven at Norwich; two fichus woven in silk gauze and blue *crêpe-de-Chine*; a neck-covering and two borders of net; a French cambric frill; a pair of bead-work wrist-bands; and a bead necklace.

Mrs. Willoughby Hodgson, in addition to her other gifts, gave a red silk laced bodice, trimmed with gilt braid; a stomacher of Spital-fields brocade, and another of ribbon and lace; an Italian silk damask stomacher; a Spanish embroidered linen shirt; and two South German gauze veils, which are all of the 18th century. A pair of shoes, a satchel-case and hold-all are made of Italian brocade, and date from

about 1700. Three pairs of ladies' shoes are of the 18th, and a satin dress waistcoat is of the 19th century.

Miss Jekyll gave a border of Italian silk pillow lace of the 17th century; a French embroidered waistcoat of the late 18th



FIG. 21.

century; a fine specimen of a beadwork bag (FIG. 21) and a beadwork parasol, of the same date; and two modern copies of monastic habits, of white serge and brown woollen felt. Miss Jekyll's other numerous gifts have already been described. Mrs. Reynolds, as well as embroideries and woven fabrics, gave some French dress-panels of the early 18th century, embroidered in the Chinese style; a bodice of French brocade of rather later date; and the side of an English embroidered linen waistcoat of about 1800. Lady Watson, whose Norwegian tapestry-mats have been mentioned, gave two robes made about 1886—of red satin and of woollen cloth—such as are given by the British Government to Arab Chiefs in Egypt; and a pair of red leather slippers.

Mr. Talbot Hughes, who has constantly befriended the Museum, gave some panels from a French black cotton embroidered dress of the period of the First Empire, and an 18th century Italian velvet ribbon, woven with a bishop's coat-of-arms. Miss B. H. Davey gave a dress of about 1870-80, made of brown satin and silk brocade. The executors of the late Mr. George Rowe gave an embroidered cotton dress that was worn by a village bride at St. Agnes, Cornwall, in 1827.

Mr. A. Peters gave three pairs of shoes, of Indian, Chinese, and Turkish make. Mrs. P. M. Justice gave a pair of Wellington boots that were made in Philadelphia in 1842. Mr. S. Hart gave a French parasol of about 1840, with ivory stick and cover of black Chantilly pillow lace. A brown silk parasol of like date came from Miss Raw. Mr. A. Myers Smith gave a small Dutch fan of perforated horn, of the late 18th century; a beadwork purse; two inlaid slides for a belt; and several cards of "Vauxhall Mirror" buttons, which were so much favoured during the second quarter of the 19th century.

Mr. Louis C. G. Clarke, whose name appears on the list of donors year after year, gave five silver chain-purses, and two silver-mounted ones, of bead-work and knitted silk. Six of these have hall-marks ranging in date from 1811 to 1832; the last is probably later French. Mr. Collier Smithers gave some small pieces of Tyrolese or Hungarian embroidery from garments, and some interesting leather-work that is probably South German or Tyrolese. It includes a hawking-pouch and hawk's lure of the 17th century; the pouch is dated 1673: and a post-bag of about a century ago. Two specimens of the very interesting local knitting industry of Fair Isle, North Scotland, were received—a mitten in natural-coloured wools from Professor W. R. Scott, and a pair of gloves from Mr. F. H. Newbery.

Mrs. Farquhar gave several silk and cambric English handkerchiefs such as were in use at the middle of the 19th century. Mrs. Morgan gave an embroidered muslin handkerchief of rather earlier date. Mr. P. G. Trendell gave, in the name of his father, the late Sir Arthur Trendell, C.M.G., a malacca cane with ivory handle, dated 1694, in *piqué* work. Dr. W. L. Hildburgh gave a copy, acquired in Spain, of a 14th century hood-of-mail. Mr. S. Hasluck gave a pair of bracelets made of brown silk and gilt beads, dating from the second quarter of the 19th century. Dr. L. A. Lawrence gave sixteen specimens of plaiting, chiefly in human hair, of the early Victorian period. Mr. W. R. Floyd gave a woolwork mat of recent make. Mrs. W. J. Rawlings gave a folding fan, dated 1797, with curious printed matter on it. Mrs. Allden gave a doll representing an English pedlar-woman of the early 19th century. Another doll, dressed in the style of 1750, was given by Mr. Frank Green, whose other gifts have already been mentioned. Two interesting items of the official dress of a lesser noble of the Japanese court were received from the Misses Alexander. They consist of a head-dress (*oriyeboshi*) of stiffened paper, coated with dark brown lacquer, and a paper fan painted in colours and gold.

VIII.—DEPARTMENT OF WOODWORK.

THANKS to the generosity of public-spirited donors, the year 1916 has been marked by the addition to this Department of many objects of very considerable value, and of several of outstanding importance. These gifts are especially welcome, since they have served in a number of cases to fill noticeable gaps, above all, in the collections of English furniture, at a time when the suspension of the purchase grant has made acquisitions by purchase impossible.

H.R.H. THE PRINCESS LOUISE graciously presented a carved walnut chair, a well-designed and characteristic example of the period of William and Mary (Room 55).

The most noteworthy acquisition during the year was the collection presented by Mr. Frank Green, of Treasurer's House, York, whose gift of English embroidery has been described on p. 52 above. His gift to this Department consists of upwards of twenty objects, and includes a number of important examples of English furniture. The furniture belongs for the most part to the latter part of the 17th and to the early 18th century, and comprises several types hitherto unrepresented in the Museum. Among them may be specially noted a pair of walnut chairs of about 1700, the seats and tall backs covered with *gros point* needlework in silk and wool representing vases of tulips, carnations and other flowers (PLATE 20), and a pair of walnut stools, similarly covered; also a single chair of carved walnut of slightly later date, covered in finer embroidery with floral designs. These embroidered chairs are especially acceptable, since the collections were hitherto singularly weak in upholstered furniture. Another chair (FIG. 22 on p. 63), of painted wood, belonging to the time of William and Mary, with tall back carved in openwork and a seat covered with needlework, is figured in Macquoid's "History of English Furniture." Several interesting tables are included in Mr. Green's gift. The earliest of these dates from the latter years of the 17th century; the legs are carved



CHAIR, covered with needlework. English. Seventeenth century.

PRESENTED BY FRANK GREEN, ESQ., F.S.A.



in open spirals, and the top, decorated with geometrical marquetry, is fitted with a panel enclosing a backgammon board (FIG. 23 on p. 64). This table is also illustrated in Macquoid's work. Another table of about the same period is of gilt wood, the gilt gesso top ornamented with designs in the Louis XIV. style. A third specimen, a side-table of gilt wood in the manner of William Kent, is a typical example of the massive furniture which adorned the great houses of England during the reign of George II. Another English example is the canopy of a bedstead, of about 1740, covered with red watered moreen, said to have been designed by Kent and to have come from Houghton Hall, Norfolk (Room 56).

The following objects were also included in Mr. Green's gift: a Dutch chest of the late 17th century covered with embroidery, on a walnut stand with spiral legs; a pair of folding chairs of walnut, Flemish, 17th century (Room 1); two boxes of Japanese lacquer; an 18th century carved watch-stand; a mirror in a painted frame; and a stand of ivory and ebony.

One of the most sumptuous of individual gifts of English furniture which this Department has received for many years is a great canopied bedstead removed from Boughton House, Northamptonshire, and presented by the Duke of Buccleuch, K.T. This bedstead is reputed

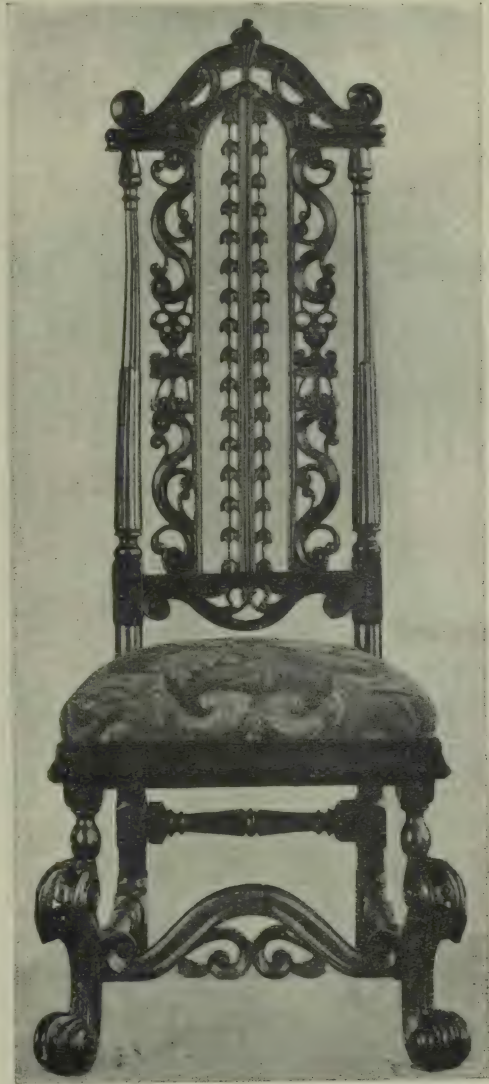


FIG. 22.

to have been made for the occasion of the visit of William III. to Boughton in 1694. The curtains, valances and coverlet are of crimson and gold brocade of rich design, and the wood framework is covered with the same material, the carved feet alone being visible. The canopy is surmounted at the four corners with ostrich plumes (*Frontispiece*).

Another bedstead of considerable interest and importance, which



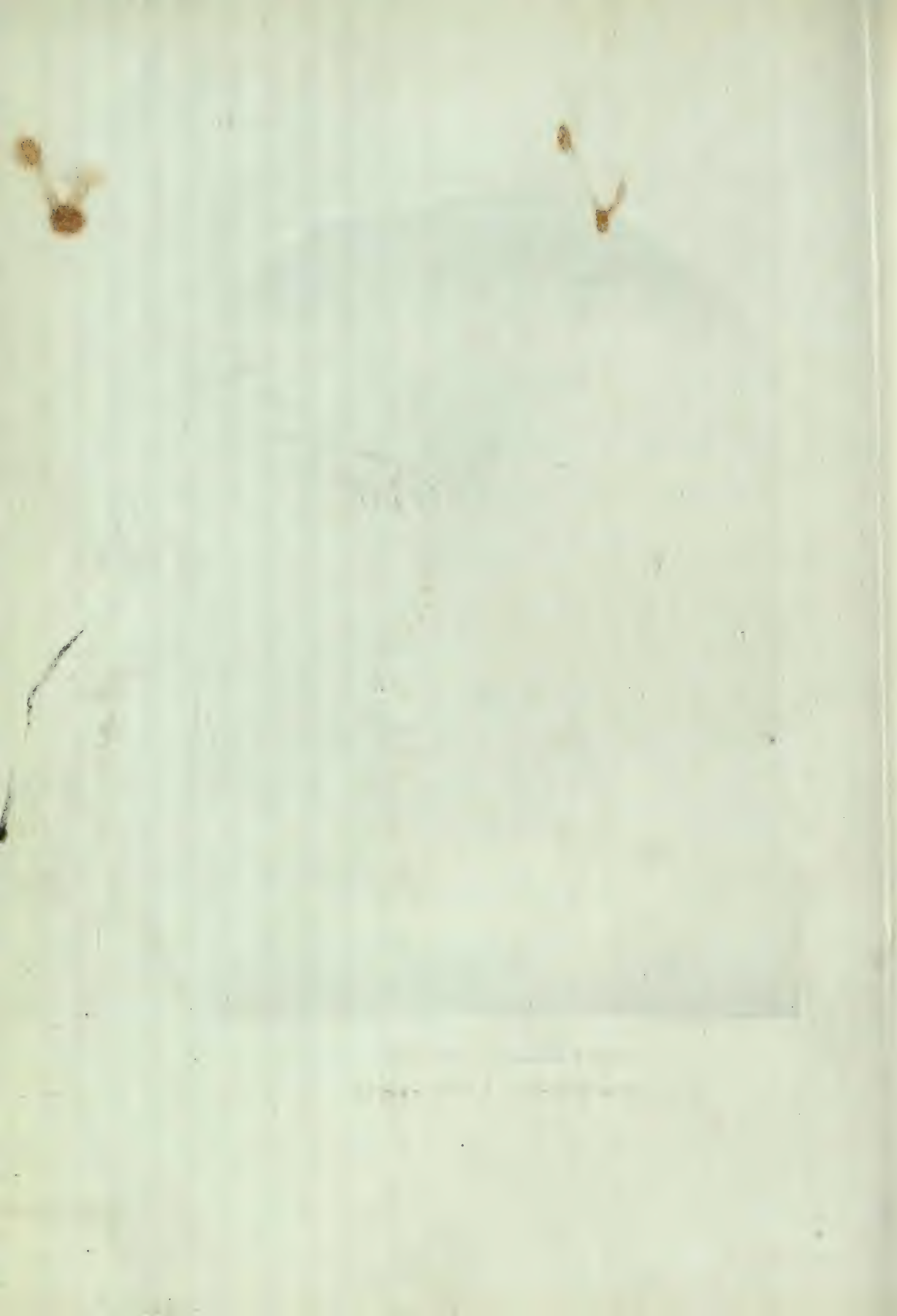
FIG. 23.

formerly belonged to David Garrick, was presented by Mr. H. E. Trevor, a direct descendant of David Garrick's brother George. The bedstead was made about 1775 for Garrick's Villa at Hampton. It consists of a wooden canopy with columns decorated with ornament characteristic of the period, and having its original green and yellow paint (PLATE 21). The hangings of cotton painted in colours with designs of the "Tree of Life" were made in a factory at Masulipatam, Madras, and were presented to Garrick by some of the merchants of Calcutta. On their arrival from Calcutta they were



DAVID GARRICK'S BEDSTEAD.

PRESENTED BY H. E. TREVOR, ESQ.



apparently detained for some time by the Customs House Officials, for the donor possesses certain letters of Garrick's, written in 1775, in which he humorously complains of their detention. The bedstead remained at the Villa after Garrick's death, and during Mrs. Garrick's lifetime, and subsequently until the sale of the Villa in 1864 (Room 57).

A rare example of English furniture of the late 17th century was presented by "some friends of the Museum." This is a cabinet of green lacquer ornamented with Chinese scenes; the inside is decorated with English embroidery of the period. The cabinet was formerly in the Oppenheim collection, and is the only example of English green lacquer in the Museum (Room 55).

The collection of early English woodwork has been enriched by the gift from the Architectural Association of a number of examples removed from the Royal Architectural Museum, Westminster. These consist chiefly of fragments of 15th century bench ends from English churches, several being from St. Nicholas' Chapel, King's Lynn. One of the finest, a large stall-end of the 14th century, boldly carved with a dragon and monster, is of continental origin (Room 21).

Two rare pieces of English oak furniture, a chest from a farmhouse near Stamford and a stool, were given by Mr. Robert Mond. These pieces, of early 16th century date, are purely Gothic in design, and show no trace of Renaissance ornament (Room 52). Two bench-ends from Devonshire, on the other hand, the gift of Sir Henry Howorth, K.C.I.E., though but little later in date, are carved with Renaissance decoration (Room 6). Of similar date is a door from South Wales with linenfold panels and fitted with its original hinges and wooden handle, presented by Mr. Murray Marks (Room 21). He also gave three seventeenth century brackets of carved and painted pine representing terminal female figures (Room 54), and a pair of globes (celestial and terrestrial) of about 1810, on inlaid mahogany stands, the latter being of interest not only from the point of view of manners and customs but as illustrations of a typical but uncommon type of furniture (Room 57).

A gift of considerable value, both in itself and also as a memorial of the donor, is the panel of painted plaster-work from Broome Park, Canterbury, presented by Field Marshal Earl Kitchener, K.G. The plaster-work, which was brought to light during building operations at his residence, Broome Park, is painted in black with a bold acanthus design. It was presumably executed shortly after the completion of the house, about 1640. It is exhibited in Room 53.

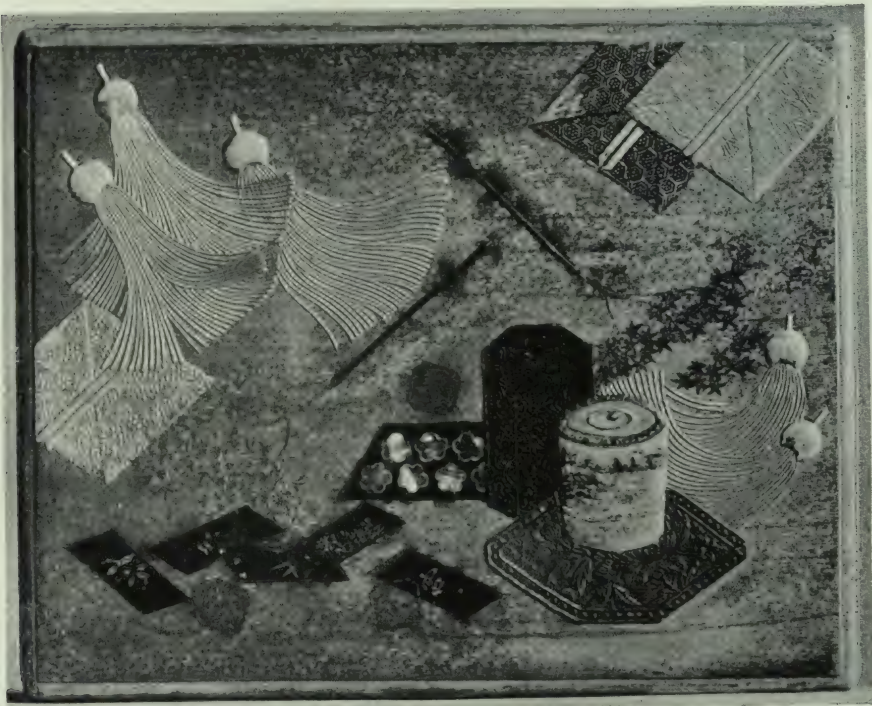
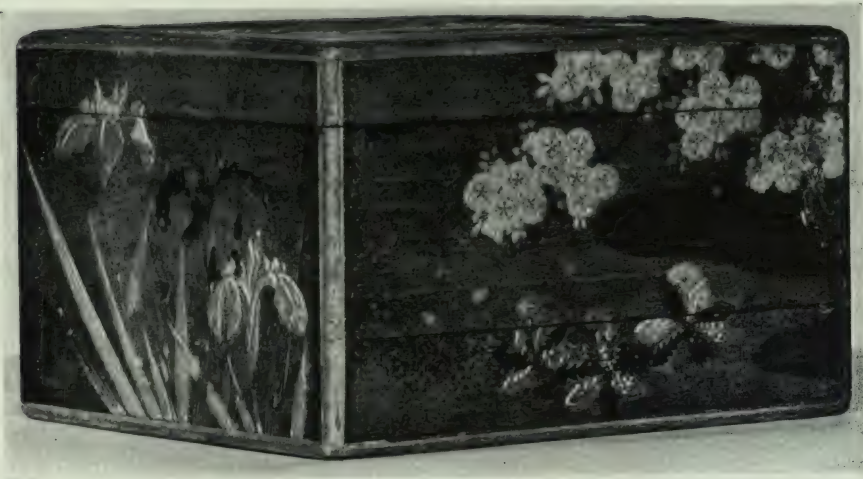
The collection of vehicles has been strengthened by the gift from

Mr. E. Trevelyan Turner of a carriage dating from the first half of the 19th century. The interior is upholstered with silk damask, and the box covered with a fringed hammercloth. The outside bears the arms of William David (Murray), Earl of Mansfield and Viscount Stormont (b. 1806), and his wife, Louisa Ellison, of Hebburn. The maker's name, "W. I. Felton, Belgrave Square," is inscribed upon the wheels (Room 46).

Other gifts of English origin include a Georgian moulding plane from Mr. C. Stanley Clarke; an arm-chair of elm-wood of about 1800 from Mr. Forbes E. Hallett; a painted tea-caddy of the early 19th century from Miss M. M. Norton; a lacquered cigar-case of the same date from Mr. A. V. Fullerton; a circular chess-table of inlaid woods known as "Tonbridge Ware" from Sir David Salomons, Bt.; and an inlaid mirror ("Artree" work) made and given by Mr. A. J. Rowley.

The Department also received a number of gifts of foreign origin. A German buffet of the 17th century was presented by the four children of the late Sir James John Trevor Lawrence. It is of carved pine and walnut, inlaid with sycamore and stained wood, and is fitted with a pewter basin and cistern. The upper part is carved with the name of the owners and the date, 1635. Amongst other interesting gifts are the following: a box painted in grisaille on a pink and green ground, with subjects and views of Spa, in Belgium, of about 1800, from Mrs. Lothian Nicholson; a Dutch-Sinhalese "bible box" of calamander wood, with silver mounts, from Sir Everard im Thurn, K.C.M.G.; an 18th century guitar made at Cremona, from Miss G. E. Johnston; a carved oak panel, French, early 16th century, from Mr. T. Foster Shattock; a pair of 16th century carved walnut panels from the doors of the cathedral of Laon, Spain, from Mr. A. L. Radford; an Italian 18th century cake-mould, from Mr. W. B. Chamberlin; and a Meshrebiya screen from Cairo, from Lady Watson.

The Japanese collection, like the other sections of the Department, has received a number of important gifts. The foremost of these is the group of lacquerwork from the collection of the late Mr. W. C. Alexander, which has been presented by the Misses Alexander. It numbers about 500 pieces, and comprises most of the smaller objects to which the lacquerer's art was applied. A wide range of styles and methods of workmanship is covered, and every species of technique in gold *taka makiye*, *togidashi*, in *somada* and *shibayama* work which mark the sumptuous productions of the last two hundred years, is represented. Extensive though it is, the collection contains none of



PERFUME BOX. Japanese. Eighteenth century.

PRESENTED BY THE MISSES ALEXANDER.

THE [illegible] OF [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]

[illegible text block]

[illegible text block]

those severe and simple models executed prior to the middle of the 17th century, and but few dating from the great *Genroku* period (1688-1703)—the types of lacquer preferred by the Japanese themselves. Mr. Alexander was one of the first amateurs in this country to acquire examples of Japanese art, and with him, as with all the earlier collectors, the rich and elaborate work of the 18th and 19th centuries obtained favour for the simple reason that it was then the only lacquer in the market—the older specimens in true Japanese taste having only found their way to Europe in quite recent years.

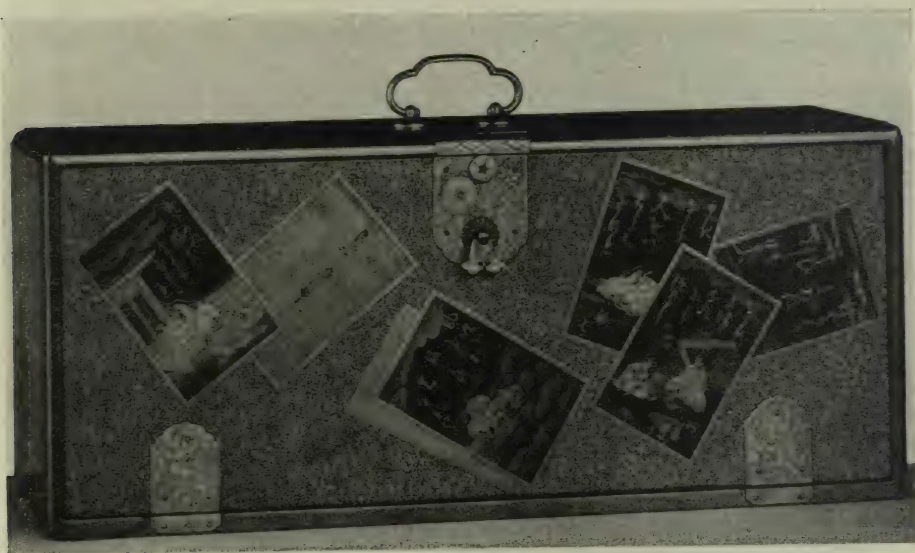


FIG. 24.

The oldest and most interesting piece, probably dating from the early years of the 18th century, is a perfume box, one of a number in the collection intended for a similar purpose. It is of uncommon technique. On the top are representations in coloured composition of the implements used in the perfume ceremony, on the sides are floral designs (PLATE 22). Another old example, also of early 18th century date, is a low table for writing (*bundai*), the top elaborately and minutely painted with a landscape in gold, silver and other lacquers. Amongst other pieces which deserve special mention are a rectangular case with removable front to contain four sets of cards for the poem game, the surface decorated with groups of poem cards in gold and coloured lacquers (FIG. 24); a fitted smoker's cabinet, the

front and back representing six-fold screens painted with flowers and figures; a perfume box of silver lacquer with fine *togidashi* designs in black, gold and red; a stand for sake cups of the rare Zonsei lacquer—a mosaic of red, yellow and green on a black ground with engraved details; and a tray of black lacquer edged with silver wire and inlaid in an unusual manner with various coloured marbles.

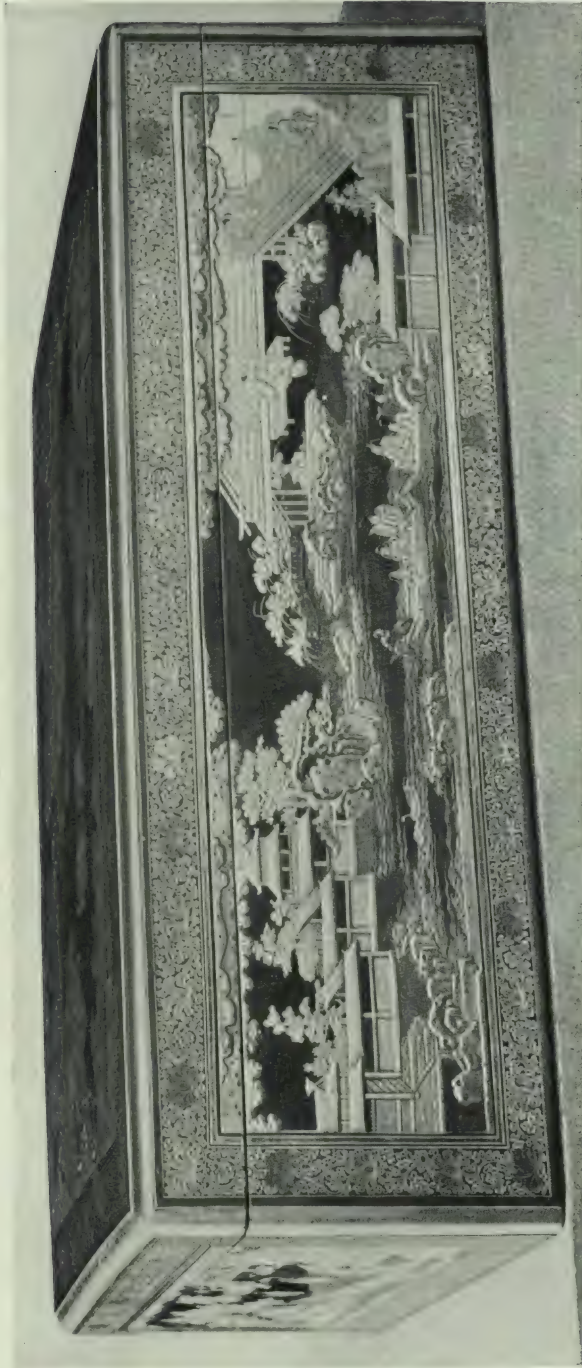
A specimen of Japanese lacquer-work of great historical and documentary as well as artistic interest, from the collection of the late Sir J. J. Trevor Lawrence, was part of the gift made to the Museum and referred to above. It consists of a manuscript box (*riōshi-bunko*) in black and gold lacquer (PLATE 23). The box is said to have been formerly in the possession of William

MARIA VAN DIEMEN

FIG. 25.

Beckford, of Fonthill. It was afterwards in the Hamilton Collection, and was purchased by the late owner at the Hamilton Palace Sale in 1882. It was made between 1630 and 1645 for Maria Van Diemen, whose name (FIG. 25) is inscribed inside the lid. She was the wife of Anton Van Diemen, Governor of the Dutch East Indies from 1636 to 1645, and it was during his tenure of office that Tasmania was discovered by Tasman, who named it Van Diemen's Land in the Governor's honour. The box may very likely have been given by the Dutch merchants in Japan to Maria Van Diemen on her marriage at Batavia in 1630. It is a fine example of Japanese work, and forms a landmark in the history of lacquer (Room 47A).

Another Japanese object, a 17th century shrine, was given by Mr. W. B. Chamberlin, who acquired it several years ago at Nara. The shrine (*shari-tō*) has folding doors, and is finely painted inside with figures of deities.



THE VAN DIEMEN BOX.

PRESENTED BY THE CHILDREN OF THE LATE SIR J. J. TREVOR LAWRENCE,

IX.—INDIAN SECTION.

THE accessions to this Department during 1916 numbered 271, and consisted entirely of gifts. The two most important were those made by the Council of the Architectural Association from their collection in the Royal Architectural Museum, Tufton Street, Westminster, and by Mrs. Dora Creagh. The former of these provided some noteworthy additions to the sub-sections of Indian Architecture and Sculpture; and the latter contributed materially towards the expansion of the Tibetan art collections.

Since the suspension of the annual purchase grant, numerous Indian objects of exceptional merit, some long hidden in private collections, have appeared in the London sale-rooms, but notably on days when the proceeds were devoted to Red Cross and other War Fund purposes. To all interested in this Museum, and especially to those who are willing to assist in the development of the National Collections, we venture to refer to the lamentable deficiency in the Indian Collections of objects representing the seventeenth century and earlier periods. In this respect, we lack specimens of architecture, sculpture, woodwork, ivory carvings and inlaid work, tortoise-shell incised work, leatherwork, basketwork, lacquerwork, jewellery, gold and silversmiths' work, metalwork, textiles and ceramics. In addition, relics, artistic and otherwise, are urgently needed for the collection of objects illustrative of the history of the East India Company, which is now in course of formation.

The Gift made by the Council of the Architectural Association included (in addition to the English sculpture and casts noticed on p. 1 above) sixty Indian objects, consisting chiefly of architectural sculptures. The architectural examples were presented to the Association by the late Sir H. Bartle E. Frere in 1877, having been found about 1860 on the site of an eleventh century Jain temple on the Satruñjaya Hill, and therefore adjacent to the famous cluster of temples at Palitāna (Pādaliplapura) in the peninsula of Kathiawar,

Bombay Presidency. They are all carved in the local yellow sandstone, and their style, eminently characteristic of the period of the Solankī (Chalukya) dynasty,¹ is perhaps best exemplified by the five large sections of a cusped arch formerly placed either in the porch (*mandapa*) or in one of the archways (*kirtistambha*) of this temple, each portion being decorated with figures of celestial warriors and



FIG. 26.

“faces of fame” (*kirttimukhas*). Archways of this type can still be seen in well-preserved condition at the Rudra Mala temple, Siddhapur, in the Great Temple at Modherā (Munderā), and on other ancient buildings in the district of N. Gujarāt, Bombay Presidency. Of the Satruñjaya examples there have been selected for illustration two sculptured panels on a socket; one, a side-panel (FIG. 26), depict

¹ It is recorded that endowments were made to the Satruñjaya shrines during the reign of Jayasimha Siddharāja (1094-1142) of this Gujarāt dynasty.

ing horsemen hunting wild boars; and the other, a front-panel (FIG. 27), showing riders of the same nationality, but in this instance, their steeds are arrayed in military trappings strangely resembling those used in Western countries in the days of the tournament. A similar motive to this, which still exists on the string-course of a temple at Patan, Baroda State, was probably executed in the reign of King Bhimadeva (1022-1073). Also, from the various fragments



FIG. 27.

sculptured with figures of the popular deities of the Siva pantheon, we illustrate a frieze (FIG. 28 on p. 72) on which Siva and Vishnu are represented—the former attended by a female chauri-bearer. Messrs. Burgess and Cousens, in their "Architecture of Northern Gujarāt," state that in such temples (*i.e.*, those of the Satruñjaya order) the profuse, sculptured decoration is distributed on a definite plan; the sculptured details having been, to some extent, limited to certain sets of patterns which were used over and over again; and, further, that variety was produced either by occasional omissions, or by re-arrangements provided for in the architectural treatises (*sastras*) of that period.

Their final summing up is that "while the designs, florid and arabesque, are executed with an amount of skill and invention that is simply astonishing, the figure sculpture is of very mediocre value; for, although in representation of the human form, the head and trunk are often passable, the legs and arms are generally weak and wanting in muscle."

Among the non-architectural sculptures in this gift (Room 3),



FIG. 28.

all of which had previously been presented to the Association, by the late Canon Repton in 1854, the earliest is a Buddhist lion carved in red, yellow and black variegated sandstone, possibly dating in the second century A.D. Next, and also of early period, is a mutilated figure of an elephant, upon whose back formerly crouched some hybrid monster, half bird, half man. Still more important, is a large relief in Monghyr blackstone (carboniferous shale), representing Sūrya, the Sun-god, riding in his seven-horsed, one-wheeled chariot (*makaradhvaja*), attended by various demi-gods and other celestials (PLATE 24).



SŪRYA, THE SUN GOD. Indian (Behar, Patna, Bengal).
Twelfth century.

PRESENTED BY THE ARCHITECTURAL ASSOCIATION.

This work dates about the twelfth century and was executed in the North Bihār district, Patna, Bengal Presidency. From the same blackstone locality are two life-sized figures of Buddha, each seated on a lotus-throne (*padmāsana*) in the "earth-witness" (*bhūmisparsa*) attitude. Both belong to the eleventh century, and are of the mediæval Bihār school (Pala dynasty, 775-1193). Owing, however, to the iconoclasm of Muslim invaders during the following century, one figure is now headless and both have been deprived of the all-important right arm.

Mr. I. P. McL. Walters gave a portion of a twelfth century teak lintel from one of the passages in the celebrated ruins of Angkor Wat in Cambodia.' This beam, although time-worn and weathered, still shows a well-carved band of conventional, eight-petalled lotus-flowers. From the executors of the late Major J. B. Keith (Royal Scots and 39th Dorsetshire Regiment) were received fifty-nine line-and-wash (sepia) drawings of architectural details at Gwalior and Sānchi. Dr. A. K. Coomaraswamy presented a ninth or tenth century head of Vishnu (portion of a relief) carved in buff-coloured sandstone. It was found recently in the Gargaon district, near Delhi.

The sub-section of Paintings and Calligraphy received from Colonel T. H. Hendley, C.I.E., two Panjabi nineteenth century drawings of "composite animals," two painted bazaar pictures from Jaipur City, and a collection of modern calligraphical designs (*tugras*), both pen-drawn and printed, from Lahore, Panjab.

Some noteworthy additions were made to the collections of Wood-carvings and Musical Instruments. Miss E. W. Franckel presented an interesting collection of sixty painted-wood puppets from Soebang, North Coast of Java, used in the folk-play puppet-show called *Wayang golek*. These figures, clothed in eighteenth and nineteenth century textile costumes (*batik-sarong*, etc.), and possessing artistic as well as grotesque and ethnographical features, are, together with twenty-eight accessories (weapons, animals, etc., of painted and gilt leather), contained in the original puppet-box used by the showman (*dalang*) when travelling from village to village. To complete this gift, Miss Franckel further contributed a set of Javanese musical instruments—harmonicons, drums, gongs and a "thunder-maker"—used by the orchestra (*gamellan*) attached to the show. Mrs. Charles Taylor gave, as an addition to the collection of Burmese nineteenth

This Buddhist temple was designed by the pundit Divākara in the reign of Śūryavarman II. (1112-1152).

century wood-carvings, a small teak model of the "Lion Throne" in the Royal Palace at Mandalay.

To the collection of Burmese Jewellery was added, through the generosity of Mr. T. B. Clarke-Thornhill, a delicately wrought filagree necklace of "red gold" (fine gold wire stained with tamarind juice), made at Rangoon about 1880. Mr. E. A. Reid contributed three excellent black-and-white drawings as a record of the work of his father, the late Andrew Reid of this Museum (d. 1902), who prepared many illustrations (wood-engravings) for the handbooks on Indian Art. One of these (PLATE 25), a pencil-drawing heightened with Chinese white, shows a selection of the emblematic gold pendants commonly used on Hindu marriage necklaces (*thālī*) in the Madras Presidency. The fastening of the *thālī*, in the Hindu marriage ceremony, corresponds with the putting on of the ring in Christian rite; whilst the intentional breaking of it signifies widowhood or divorce.

By a coincidence, the sub-section of Metalwork also obtained gifts pertaining to Indian wedding ceremonial, consisting of a collection of Kondh marriage-toys presented by Miss Jessie Joseph. These objects, curiously modelled, were made some time during the 19th century, at Belugunta, in the Ganjam district, on the extreme north of the Madras Presidency. They are cast in brass by the "cire perdue" process, and are used by the Kutiya Kondhs, a wild tribe living in the range of hills which separate the districts of Ganjam and Vizagapatam. Such toys are carried in their marriage processions and pass eventually into the keeping of the bridegroom, often a boy of no more than 10 or 12 years of age, whilst his bride is 15 or 16 years old. The method of casting is described in the following extract from "Casts and Tribes of Southern India," by E. Thurston, C.I.E.: "The figures include peacocks, chameleons, cobras, crabs, horses, deer, tigers, cocks, elephants, human beings, musicians, etc. . . . The core of each figure is roughly shaped in clay, according to the usual practice, but instead of laying on the wax in an even thickness, thin wax threads are first made, and are either arranged over the core so as to form a network, or are placed in parallel lines or diagonally, according as the form of the figure or fancy of the workman dictates. . . . The head, arms and feet are modelled in the ordinary way. . . . The wax threads are made by means of a bamboo tube, into the end of which a moveable brass plate is fitted. . . . The wax, being made sufficiently soft by heat, is pressed through the perforation at the end of the tube, and issues in the form of long threads, which



BOOK-ILLUSTRATION: Gold Pendants from a Hindu Marriage Necklace.
By the late Andrew Reid.

PRESENTED BY E. A. REID, ESQ.

must be used before they become hard and brittle. . . . The chief place where these figures are made is Belugunta, near Russellkonda, in Ganjam. . . . It is noted by Mr. J. A. R. Stevenson that the Kondhs of Gumsur, to represent their deities Jara Pennu, the Linga Devata, or Petri Devata, keep in their houses brass figures of elephants, peacocks, dolls, fishes, etc."

The Tibetan art collections were considerably augmented through an important series of objects presented by Mrs. Dora Creagh in memory of her son, the late Captain A. O. Creagh.¹ The specimens are mainly of eighteenth century manufacture, and were collected by this officer when stationed at Gyantsē in 1909-1911. They include a monastic painting, or *tangkā*, representing a popular Lāmaist subject, the "cycle of life"; a cover of a scripture-book (*kāng-gyur*), carved in pinewood, painted and gilt; two telescopic processional trumpets (*rag-dun*) of copper, each brass-mounted and both measuring ten feet in length; a human thigh-bone trumpet (*rkan-dun*), leather-covered, with a significant whip attachment; a Tantrik rattle-drum (*can-can-téu*), constructed from two human skull-tops, fitted with parchment drum-heads; a frontlet and a neck-ornament, together known as the *mi-rus-rgyan*, composed of turned beads and carved plaques of human bone, used by a "Black Hat Sorcerer" of the unorthodox Nag-pa Sect; a characteristic matchlock gun, fitted with a detachable two-pronged rest resembling that used on the Afghan *jazail*; a horse-crupper of leather, with mounts and links of silver-damascened steel; a miniature stupa (*mch'od-ten*), of cast brass, used as an ornament on the Lāmaist altar; a typical prayer-bell (*dril-bu*), of cast bronze, surmounted by a brass handle of emblematic "thunder-bolt" form; a hand prayer-wheel (*mani-k'or-lo*), with revolving cylinder of copper partly encrusted in silver; an exorciser's dagger, "the nail" (*p'ur-bu*) of cast brass; a monastic teapot (*zans-tib*) of hammered copper, ornamented with applied emblems in brass repoussé-work; and, finally, two Chinese wine-cups (*chiu-pei*), with stands and covers of white bronze, of a type commonly used in the Tibetan monasteries. Another benefactress, Lady Orchardson, assisted the Tibetan collection through her gift of an eighteenth century Lāmaist altar-ornament, known as "the jewel" (*nor-bu*), consisting of a stoppered crystal reliquary, supported on a finely modelled lotus-stand of cast brass.

¹ Captain A. O. Creagh, 120th Rajputana Infantry, was killed in action at Shaiba, Mesopotamia, in April, 1915.

X.—LOANS.

THEIR MAJESTIES THE KING AND QUEEN very graciously allowed three carpets from royal residences to be placed here on loan. One of these, a carpet of large size, was used in the Throne Room at Carlton House, and is probably of Axminster manufacture. Its date would not be far from 1790. The other two are parts of the great carpets made about 1817, for the Music Room and Saloon at the Royal Pavilion, Brighton; and, like all the furniture of that palace, are designed in the Chinese style. Records show that they were made at great cost at Axminster; and they, as well as the Carlton House carpet, are most interesting as representing both in materials and execution, the very best English work of the time. Their Majesties were also pleased to add to the important collection of Royal Loans already deposited in the Indian Section an early nineteenth century model of a Saiva temple. This reproduction in Monghyr blackstone (carboniferous shale) was carved in the Patna district, Bengal Presidency.

HER MAJESTY QUEEN MARY graciously lent some specimens of silk brocades which are very probably of Spitalfields' manufacture. Of these, a chair-seat and cushion-cover in the Chinese style, appear to have been made for the Saloon at the Pavilion, Brighton; while some pieces of two other brocades, with designs based upon French models, and a brocade border were probably supplied for use in Carlton House. There is also a metal-mounted red silk tassel, which is known to have come from the Pavilion. The dates of these objects correspond with those of the carpets. Other loans from Her Majesty were a maté pot made of a gourd, mounted in chased silver, with straining tube (*bombilla*), from Chile, and a collection of ten miniature books, including copies of "The Bible in miniature" (London; E. Newbery, 1780), and "Etrennes mignonnes pour 1812" (Paris; Janet). The page of the largest measures $1\frac{3}{5}$ ins., that of the smallest no more than $\frac{7}{10}$ in.; the majority have elaborate leather bindings.

HER ROYAL HIGHNESS PRINCESS MARY lent an interesting model

of the ball-room at Buckingham Palace for exhibition in the Children's Room, where it excited great interest, and a miniature copy of the Coronation Bible (Glasgow; 1911), with a binding in mediæval blind-tooled style.

Architecture and Sculpture.

THE collection of objects of art lent by Mr. Murray Marks contains fourteen pieces of sculpture, mostly of small size. They include a half-length figure of the Virgin in partly enamelled terracotta, a work of the later school of the della Robbia, and a terracotta portrait bust of a young lady ascribed to Bastianini. The Office of Works lent four electrotypes of Prisoners' inscriptions in the Tower, which, apart from their historical value, are of great interest as showing the possibilities of a good effect of lettering produced by the simplest means. The collection of sculpture by M. Auguste Rodin, which the artist so munificently presented in 1914, included only one small work in marble, the Cupid and Psyche. It has now been made more fully representative of the sculptor's work by the loan, by Miss Gwendoline E. Davies, of the charming marble group known as "La Terre et la Lune," or "La Terre se détachant de la Matière." This group was exhibited at the Paris Salon in 1899, and is of rather earlier date than the Cupid and Psyche. Mr. William Bagshawe lent three small plaster sketch-models by Alfred Stevens for the female figures in the Dorchester House fireplace. Mr. T. A. Lehfeldt lent for the Shakespeare Exhibition a lead medallion portrait of a man similar in design to the blue jasper ware portrait of Shakespeare made by Wedgwood in 1780.

Ceramics.

SEVERAL important loans were exhibited during the year. The Rev. J. F. Bloxam, C.F., M.C., deposited a large collection of Chinese porcelain, chiefly of the Ming dynasty. The collection affords an excellent opportunity of studying the vigorous and beautiful styles of painting which distinguished that epoch, as well as many distinctively Chinese forms of vessels, such as cake-boxes, incense-burners and other altar-furniture, and articles for the writing-table. The so-called Muhammadan blue and other tones of great beauty employed by the potters of the reigns of Chia Ching and Wan Li can here be appreciated at their true value; some of the small saucers and bowls of the latter period exhibit a delicacy of drawing unsurpassed by the

most refined painters of the eighteenth century. A small brush-pot, with figure-subjects in pale greyish-blue, is of an unusual type and probably dates from early Ming times. In addition to the "blue and white," which predominates, the loan comprises a few charming examples of "five-colour" enamelled porcelain of the period of Wan Li, and a vase painted on each of its six sides with a phoenix amongst clouds, and remarkable for the brilliant harmony of its colouring. It bears the mark, rarely to be met with, of Lung Ching, the short-reigned predecessor of Wan Li.

Perhaps no more charming piece of modelling in biscuit ware was ever made than a little statuette in "*terre de Lorraine*," also lent by Mr. Bloxam. The subject, a naked youth standing with a kid held under his left arm, shows at its best the graceful beauty which characterised French art in the time of Louis XVI. The figure is stamped under the base with the letters "T.D.L.," and incised with the name "*Jacque*." It was probably made at Lunéville, and may perhaps be ascribed to Charles Sauvage, dit Lemire.

An anonymous loan of works of art of the Renaissance period included several specimens of Turkish earthenware of rare beauty, and others of Italian maiolica and other European pottery. Amongst these may be specially mentioned a large dish of Tuscan (probably Florentine) origin, of the fifteenth century, with a primitive rendering of the subject of Diana and Actaeon; and a magnificent example of the class of design of Near Eastern derivation, known as *alla porcellana*, in dark blue on an enamel of greyish-blue tone, much affected by the Venetian maiolica-painters towards the middle of the sixteenth century. The latter piece, originally the plate and *scodella* of an accouchement set, but mounted in nearly contemporary brass as a covered bowl, may be attributed to Maestro Lodovico, from whose hand there is a signed dish in the Museum.

An imperfectly understood phase of the history of English pottery is illustrated by a collection of twenty-one dishes of "delft" ware, lent by the Rev. Edward A. Downman. The majority of these are certainly of English origin, of the seventeenth and early eighteenth century, and that some at least were made in the neighbourhood of Bristol, is proved by their resemblance to potsherds presented to the Museum by Mr. William Pountney in 1915, who found them in excavations on the site of the Brislington pottery. Most of the dishes exhibit very attractive designs of conventional tulips and other flowers or fruits, boldly painted in bright blue, green and orange, with the occasional addition of brick-red. A border of blue dashes on the rim proves

many of them to be akin to the well-known dishes with crudely-painted portraits of Stuart and early Hanoverian sovereigns and other figure subjects, of which the Museum possesses several examples.

A later type of English earthenware is well illustrated by a collection, lent by Mr. Malcolm G. A. Graham, of fifteen jugs and other vessels with applied reliefs picked out in blue, green, orange and other underglaze colours. Pottery of this class, which dates from the latter years of the eighteenth century and the beginning of the nineteenth, is generally described as "Pratt ware," from the name of a Fenton potter who is known to have made it; but it was certainly made also by other Staffordshire potters, as well as in the factories of the North of England. Many of the pieces have a certain historical interest, being decorated with portraits of naval and military heroes of the day, such as Duncan, Nelson, Captain Berry, "Prince Cobourg," and others.

Other loans to the Department during the year are those of Mr. Aubrey Le Blond (an inscribed slate slab and a stone chest¹ with incised decoration, both found in association with the collection of porcelain from tombs in Corea previously received on loan from this collector); Lieut. J. A. Selby-Bigge (a blue and white Chinese porcelain dish of the Wan Li period, acquired in Salonica), and Mr. Alfred J. Everitt (an early Cologne stoneware jug, with "greybeard" and oakleaf decoration, recovered from the wreck of the "Mary Rose," which foundered in Spithead in 1545). Mr. Harvey Hadden added to his loan of Chinese porcelain a *famille verte* plate of the finest quality, painted with lotus-flowers, and a bottle, both of the K'ang Hsi period. Additions were also received to the collection of European porcelain lent by Mr. J. G. Joicey.

Engraving, Illustration and Design.

IN 1916 Mr. Henry J. Pfungst, F.S.A., lent the original drawings by William Hogarth for his series of six paintings, "The Marriage à la Mode," and also a drawing by Marcellus Laroon, who, contemporary with, though a little older than Hogarth, did drawings in a very similar manner. Drawings by both these artists are rare. A series of forty-seven engravings after Sir Edwin Landseer, R.A., and an original study by him, were lent by Mr. Algernon Graves.

Sir Harry Wilson lent thirty-five selected drawings from his

¹ These objects, together with the collection of Corean pottery, have since been presented to the Museum.

collection. They included, among others, water-colours by Hearne, Sandby, Payne, A. E. Chalon, Adam Buck and Hardwick, and pencil drawings by Prout and Scarlett Davis.

Over a thousand selected proofs of etchings and engravings have been transferred to the Department on permanent loan from the Royal College of Art. These proofs represent the best work done by students of the School of Engraving at the College in the different processes taught by Sir Frank Short, R.A., P.R.E., since the commencement of his association with the School. They had previously been accessible only to students of the College, but it was recently thought expedient to make this definite selection for transfer to the Museum collections. By this means they secure better accommodation and are made accessible to the public.

Metalwork.

BESIDES the maté-pot lent by HER MAJESTY QUEEN MARY and mentioned on p. 76, some interesting additions were made to the various groups of silversmiths' work. The Rector and Churchwardens of Little Canfield, Essex, lent two pieces of plate belonging to their church, the first a saucer or sweetmeat-dish of 1634, with simple hammered decoration, a type of work much sought after by collectors; the second a caudle-cup and cover of 1675, in the ordinary style of the period.

Mr. G. C. Bower, whose group of English silver is confined to the period of George II., added two choice examples which illustrate the limits of decoration and style between which the art passed in this reign. One is a plain bowl and cover of simple outline, the only decoration being the delicately engraved coat of arms, dating from 1728; the second is a finely-chased tea-caddy in the later florid style, dating from 1757. Mr. R. E. Brandt lent a remarkable silver dish on a foot, signed "A de Viana fe. A 1618." The dish is an astonishing piece of repoussé work, the design including masks and indefinable grotesques and ornaments in the style of those engraved in Adam van Vianen's book of designs published at Utrecht by his son Christian in 1650. Such designs distinguish the Utrecht school, and after the Restoration influenced the art of the silversmith here in England. Mr. Harvey Clarke added to his fine group of spoons an unusual example of 1494, the head bearing the letter B on one side and W on the other; a late diamond-pointed spoon of 1586; and one

with a baluster top of 1560. The choice collection of Mr. Louis Clarke was enriched by the addition of an oviform chocolate-pot with delicate engraving, Lausanne work of the late eighteenth century; a small coffee-pot of elegant shape, Geneva work of the same period; a two-pronged fork bearing the Paris (?) mark for 1688; and another bearing the Edinburgh mark for 1719-20. Mr. T. Whitcombe Green lent a Spanish silver-gilt bowl of the first half of the sixteenth century, the rim boldly repoussé with a repeating device of a pomegranate beneath an arch. Mr. C. D. Rotch lent the beautiful English silver chocolate-pot of 1704-5 acquired by him from the Tipping collection, with which it was formerly exhibited. Mr. A. Myers Smith lent a rare English silver two-pronged fork of 1690. Mr. F. J. Varley added to his group of Russian silver a beaker and cover, parcel-gilt, chased and repoussé, Riga work of 1763-4, copied from South German work of about 1600; a beaker chased with foliage, made at Moscow about the middle of the eighteenth century; a set of four salt-cellars, Petrograd work of 1795; and a small vodka-cup with the Moscow hall-mark for 1751.

Among the additions made by Mr. J. G. Joicey to his loan collection are several enamelled gold watches; a tiara of enamelled gold set with precious stones, early nineteenth-century work; an inlaid and engraved crossbow, and several finely inlaid guns, German work of the seventeenth century. The valuable loan made by Mr. Murray Marks included many interesting pieces, among others a mazer-bowl with fifteenth-century silver-gilt foot; a charming example of a beaker (*Monatsbecher*) with delicate engraving, German work of the sixteenth century; four French enamelled plaques from a cross of the fifteenth century; a handsome pair of French silver candlesticks of the second half of the seventeenth century; a finely engraved beaker with the Norwich hall-mark, of the first half of the seventeenth century, and a similar one with the Hull mark, both of them probably made by Dutch silversmiths settled in this country; a clock of gilt bronze, the case and foot richly decorated with fruit and masks; and a Persian engraved copper bucket of the sixteenth century. Mr. H. J. Pfungst, F.S.A., deposited on loan a very beautiful enamelled gold miniature-case of English work, bearing the date 1616. Mr. F. C. Eeles lent a wrought-iron chest of the sixteenth century from western Germany, a form new to the Museum collection. Miss Ethel Gurney lent for the Children's Exhibition a model of a knight in full armour on horseback, in etched steel, South German work of the sixteenth century.

Paintings.

IN the Department of Paintings a loan of unusual interest and importance, both from the artistic and historical point of view, was received from the Duke of Buccleuch, who generously lent his collection of miniatures for exhibition at the Museum. Some of the miniatures had previously been seen at exhibitions elsewhere, but the general public had never before had an opportunity of studying the collection as a whole. The interest taken was correspondingly great, and for many weeks Room 83, in which the exhibition was arranged, was thronged with visitors. In all about 726 examples were exhibited. They are for the most part executed in water-colour, but the collection includes about 118 miniatures in oil and a large number of enamels.

In the first case were the miniatures by Hans Holbein, Nicholas Hilliard and their contemporaries. Prominent among the work by, or attributed to, Hans Holbein (sash A), was the remarkable portrait of George Nevill, Lord Abergavenny, K.G., which was purchased by the late Duke of Buccleuch at the sale of the Earl of Westmorland's collection in 1892. Other interesting miniatures on this side of the case were: a self-portrait of the artist in his 45th year, to be compared with another self portrait in the Wallace Collection, the treatment of which, however, is so different as to make it doubtful whether the two can be by the same hand; Queen Mary I. as Princess, by Antonio More (in oil); and a Lady of the French Court, called Queen Catherine Howard, in the style of François Clouet (in oil). According to a partly obliterated MS. note in seventeenth century handwriting at the back, the last named is a portrait of Claude Catherine de Clermont, Duchesse de Retz (d. 1603, aged 60). It must, however, be stated that this painting differs in some respects from the drawing of the Duchess of Retz in the Bibliothèque Nationale, Paris. The name Catherine Howard, on the front is by a later hand.

Another interesting portrait on this side of the case was that called King Henry VII. It was pointed out in the catalogue of the Exhibition of Early English Portraiture held at the Burlington Fine Arts Club in 1909 (p. 119) that, in view of the style of costume, this cannot be a portrait of Henry VII., and it was stated that, "if a Tudor portrait, or even English at all, it would appear rather to represent Prince Arthur, elder brother of Henry VIII." The suggestion that it might be of foreign origin seems to be correct, for the flaming vase represented on the doublet was one of the devices of René, Duke of Anjou, King of Sicily

(d. 1480), and it is probable, therefore, that the person represented is one of his descendants. It may possibly be an early portrait of Nicholas d'Anjou (b. 1518), great-grandnephew of René, created Marquess of Mézières in Touraine in 1567.¹

On the other side of this case (1) were arranged the miniatures by Nicholas Hilliard, many of which reveal his extraordinary skill in depicting costume and its decorative accessories, especially lace and jewellery. With them were also shown a few other miniatures by contemporary artists. Of special interest were the delicate portrait of Hilliard's first wife, Alicia, daughter of John Brandon, Chamberlain of London, in her 22nd year, signed and dated 1578, and the two self portraits of the artist, dated respectively 1550 and 1574. Included in this case, also, was a portrait of the celebrated George Clifford, Earl of Cumberland, K.G., represented in the costume of the Queen's Champion and wearing in his hat the right-hand glove presented to him by Queen Elizabeth. This miniature may perhaps have been executed in connection with the great tournament held on 17th November, 1590, at which the Earl of Cumberland was accepted by the Queen as her Champion in the place of Sir Henry Lee, K.G. The cathedral and city in the background have not been identified.

In the next case (2) were exhibited, on one side, miniatures by the two Olivers, father and son, and their contemporaries; and on the other side those by the two John Hoskins, father and son. Notable among the miniatures by Isaac Oliver were: a Lady Unknown, called Anne Clifford, Countess of Dorset, whom it certainly cannot represent in view of the style of the costume depicted; and No. 24, Lucy Harington, Countess of Bedford, one of the most prominent ladies at the Courts of Queen Elizabeth and King James I. Among the miniatures by Peter Oliver there may be mentioned No. 25, said to be a self portrait of the artist, but to be identified perhaps as a portrait of one of his brothers.

Noteworthy examples on the other side of this case was a portrait long described as John Hoskins, and General Davison. It is worth recording that on No. 6, called a Gentleman Unknown, there appears underneath the signature "I. H." and date 1656, the word "IPSE," suggesting that this may perhaps be a self portrait of the artist, *i.e.*, of the younger Hoskins, if Vertue's theory may be accepted that the son usually signed his works "I.H."

¹ For a note as to the carved cedar and boxwood frame in which this portrait is contained, see below, p. 88.

The miniatures by or attributed to Samuel Cooper were arranged in the next case (3), and practically all of them were of outstanding interest. Of special importance were the portraits of Oliver Cromwell, his wife, and one of his daughters, in sash B; and in sash A, King James II., when Duke of York, a portrait which fully corroborates contemporary records as to his great personal charm when a young man, and James Scott, Duke of Monmouth and Buccleuch, K.G. Among the numerous portraits of women there may be noticed Mary Fairfax, Duchess of Buckingham; No. 8, a Lady erroneously called Charlotte de la Trémouille, but closely resembling Lady Margaret Leslie; Lady Balgony, afterwards Countess of Buccleuch, and by a third marriage, Countess of Wemyss; Lady Penelope Compton; and No. 18, probably Barbara Villiers, Duchess of Cleveland. A curious miniature exhibited in Sash B of this case is that of a Man in oriental costume by an unknown artist, which is said to represent Sir Anthony Shirley, who, with his brother Robert, went to Persia in 1599, was given the rank of Mirza by Shah Abbas the Great, and secured a firman, granting rights of trade in all parts of the Shah's dominions for all Christian merchants for ever.

Of the miniatures in Sash A of case 4 there may be mentioned the portraits of Laud and Strafford by unknown artists after Van Dyck; No. 11, Richard, or more probably Henry, Cromwell, perhaps by Samuel Cooper; and Samuel Butler, very doubtfully attributed to Cooper.

The miniatures by Nicholas Dixon were to be found on the farther side of this case (4). The most interesting were: Nos. 1 and 9, each the portrait of a Lady Unknown, and No. 15, a Gentleman Unknown, called General George Monck. There was also included in this case a miniature by Thomas Flatman, signed and dated 1661. This portrait bears no resemblance to Sir Henry Vane, whom it is said to represent. It was engraved by W. Richardson at the close of the 18th century as a self-portrait of the artist, but this identification also is in all probability erroneous.

In the next case (5) were exhibited on one side miniatures by various artists who flourished in the second half of the seventeenth century, and on the other side principally those who worked in the early years of the eighteenth. Included among the former are: a miniature (No. 10) very doubtfully said to represent Henry FitzRoy, Duke of Grafton, K.G., second son of Charles II. by the Duchess of Cleveland, and bearing the unidentified signature D.M., which appears also on a miniature called Mr. Trotman, formerly in the

H. J. Pfungst collection; and a water-colour drawing of the Duchess of Cleveland, by William Faithorne after Sir Peter Lely.

During the early years of the eighteenth century miniature painting suffered a partial decline, but the examples displayed on the other side of this case (5), particularly those by Lawrence Cross and Bernard Lens, indicate that to this general statement there are notable exceptions. Important examples of the work of the former artist are, a portrait called Godert de Ginkel, Earl of Athlone, whom it does not represent; John Holles, Duke of Newcastle, K.G., formerly called Henry Fitzroy, Duke of Grafton, K.G.; and James Scott, Earl of Dalkeith, K.T. Bernard Lens was represented by No. 9, a Lady Unknown, who may possibly be Henrietta Churchill, Countess of Godolphin, and by No. 26, Mary Churchill, Duchess of Montagu, the youngest of the four daughters of the Duke of Marlborough. A portrait of the Duke of Marlborough (No. 43) is a good example of the work of Christian Richter; and No. 28, a portrait of Oliver Cromwell, after Samuel Cooper, may also perhaps be attributed to that artist. Another portrait of the Duke of Marlborough (No. 42), and the portrait of Prince Eugène of Savoy, who fought with Marlborough against Louis XIV. at Oudenarde, and Malplaquet, are probably by Benjamin Arlaud.

A number of enamels were exhibited in Case 5, with the limnings. These included James Brydges, Duke of Chandos (*cf.* p. 51), by Christian Friedrich Zincke; Peter the Great and Admiral George Churchill, a younger brother of the Duke of Marlborough, by Charles Boit; and Horace Walpole, afterwards Earl of Orford, when a boy, by William Prewett. George Washington, signed W.P., is perhaps a composite portrait, inspired as to the head by the well-known picture by Gilbert Stuart.

A few other enamels were shown in the adjoining case (6 A), and in a window case (12). The more important in Case 6 A were No. 30, wrongly called Queen Anne, by C. F. Zincke; Queen Anne, by C. Boit; and Arthur Wellesley, Duke of Wellington, K.G., after Sir Thomas Lawrence, by H. P. Bone. In Case 12 were to be found enamel portraits of Lady Catherine Hyde, Duchess of Queensberry, and Mary Churchill, Duchess of Montagu, the latter in its original frame, with her coat of arms engraved at the back. All three may probably be attributed to C. F. Zincke. This case also contained a few enamels by French artists.

In Case 6 A, besides the enamels above mentioned, there were also shown miniatures by English artists of the early eighteenth

century, together with a few which date from the closing years of that century or the beginning of the nineteenth. Among the former may be noted the miniature called *Mary, Queen of Scots*, one of the copies by Bernard Lens of the miniature repaired by Lawrence Cross to the order of the Duke of Hamilton, and in the process amended out of all recognition; and No. 36, a *Lady Unknown*, called *Mary Panton, Duchess of Ancaster, Mistress of the Robes to Queen Charlotte*, by Ozias Humphry, R.A., signed and dated 1770. On the other side of this case was exhibited the well-known frame containing miniatures, unfortunately much repainted, of *Henry VII. and his queen, Elizabeth of York, Katherine of Arragon, Henry VIII., Anne Boleyn, Edward VI. and Queen Elizabeth*. It bears on the back the cipher of *King Charles I.*, to whom it once belonged.

In the next case (7) were arranged the miniatures in water-colour by French artists. Noteworthy examples in sash A were the two sixteenth century miniatures, Nos. 14 and 30, by unknown artists, representing respectively *Anne, Duc de Joyeuse, Admiral of France*, and *Marie de Clèves, Princesse de Condé*; No. 18, *Louis XIV. when young*; his son, *Louis le Grand Dauphin, as a boy*, both by unknown artists of the seventeenth century; *Madame de Montespan*, by Louis de Chatillon; and the enamels by Jean Petitot, especially No. 31, *King Louis XIV.* Sash B included, among other miniatures, a portrait of *Benjamin Franklin* by J. B. Greuze; No. 9, *King Louis XVI.*, attributed to Jean B. J. Augustin; and *Philip of Anjou*, afterwards *King Philip V. of Spain, grandson of Louis XIV.*, by an unknown artist. Portraits of *Louis XIV.* by Claude Le Febure, and of *Marie Antoinette* by an unknown artist, were exhibited on the wall near by.

A few further miniatures in water-colour by foreign artists were arranged on one side of the next case (8), including portraits of *Princess Elizabeth of Denmark, sister of Anne, Queen of James I. of England* (PLATE 26, No. 2), and her daughters; and No. 5, *Casimir V., King of Poland ?* (PLATE 26, No. 1). Other interesting miniatures in this case were No. 8, a *Group of Ladies* (FIG. 29 on p. 87) in the style of *Friedrich Brentel* (1580-1651), and *Princess Charlotte Brabantina of Nassau* (PLATE 26, No. 3), third daughter of *William the Silent*, and mother of the famous *Charlotte de la Trémouille*, Countess of Derby, who defended *Lathom House* in the Civil War against the Parliamentarians under *Sir William Fairfax*. It bears the initials *I. O.* and a date, 1624.

On the other side of Case 8, and on both sides of Case 9, were



1.



2.



3.

- 1.—CASIMIR V., KING OF POLAND (1609-1672)?
2.—PRINCESS ELIZABETH OF DENMARK (1573-1626).
3.—PRINCESS CHARLOTTE BRABANTINA OF NASSAU (1580-1631).
1 and 2, by Artists unknown. 3, signed I.O. and dated 1624.
LENT BY THE DUKE OF BUCCLEUCH, K.T.

shown the miniatures in oil by artists of various nationalities, but nearly all unknown. Among those in Case 8 B may be noted: No. 3, a Man Unknown, dated 1580 and very doubtfully attributed to John Bettes; a Man in his 23rd year in 1553, bearing a signature resembling F. S., which may perhaps stand for Francis Segar; No. 26, a portrait said to be that of Major-General John Desborough, but bearing no resemblance to his portrait exhibited in the National Portrait Exhibition of 1866, and, if a Desborough portrait at all, to be identified as Samuel Desborough, the General's younger brother;



FIG. 29.

No. 28, a Gentleman Unknown, in seventeenth century costume; and No. 36, doubtfully called Andrew Marvell. The two last named miniatures were at one time attributed to Francesco Cleyn, but are both signed by an artist using the monogram F. S. or S. F. It has not been possible to identify these initials.

Among the miniatures in oil in Case 9, sash A, there may be mentioned King Henry IV. of France and his queen, Marie de' Medici, by an artist of the school of Porbus; and No. 36, Isabella Clara Eugenia (?), Governess of the Netherlands, by an unknown artist. Notable miniatures in sash B were No. 15, a Lady of the time of Charles V., Emperor of Germany; and No. 35, a Man

Unknown. The last named miniature is a copy by an unknown artist, possibly of the sixteenth century, of a well-known painting by Antonello da Messina in the Liechtenstein Gallery at Vienna.

In the four window cases, 10, 11, 13 and 14, were arranged about 80 less important examples. Among them were a few original miniatures, unfortunately considerably retouched, but the majority were copies made in the eighteenth and nineteenth centuries. The most noteworthy were: No. 9 in Case 10, a Lady Unknown, aged 17 in 1572, in black and white dress richly adorned with gold and lace; and No. 11 in the same case, Queen Elizabeth. Both of these were probably by Nicholas Hilliard.

The boxwood and cedar frame containing the miniature called King Henry VII., in Case 1 A, is probably French work of the second half of the sixteenth century. It is of the same design as some of the enamelled mounts of the period on gems in the Bibliothèque Nationale at Paris. The black and gold frames containing the portraits of Lord Abergavenny, in Case 1 A, a Man Unknown, in Case 1 B (No. 33), and Viscount Townshend (?), in Case 3 A all date from the late sixteenth or early seventeenth century. They may be of French or Italian origin, but the gold design with which they are decorated is not unlike that on a set of painted roundels (W. 30-1912), exhibited in Room 52, which are Jacobean.

The black and white enamelled frames containing the portraits of Henry VIII. in his 35th year and Edward VI., in Case 1 A, and of Nicholas Hilliard in his 13th year, in Case 1 B, are Spanish work of the seventeenth century. The enamelled frame in Case 2 A, containing the portrait said to be that of Baron Ellesmere, may also be assigned to the seventeenth century; and the filigree frame in the shape of a star in Case 3 A, containing a miniature of Charles Stuart, Duke of Richmond and Lennox by Samuel Cooper, signed and dated 1655, may very possibly be contemporary with the limning.

MR. Francis Wellesley, J.P., added forty-three further miniatures in plumbago to his collection already on loan to the Museum. This addition represents work from the hands of no fewer than twenty-nine different artists, and includes such notable examples as the original pencil study of William Pitt by Sir Thomas Lawrence, P.R.A., for the portrait in the collections at Windsor Castle; a miniature of Van Dyck by Albert Clouet; "The Sisters," by Richard Cosway, R.A.;

a set of early seventeenth century drawings representing Henry Frederick, Prince of Wales (1594-1612), the Duchess of Lennox, the Countess of Buchan and others, which have been variously attributed to Peter Oliver and Alexander Cooper; four portraits of members of the Bulteel family by Thomas Forster, each one a drawing of exquisite delicacy; five drawings by John Taylor, and two each by Samuel Shelley, P. N. Ransonette, G. H. Harlow, and John Smart, senior. With these interesting additions the collection afforded a fairly extensive survey of the work of miniaturists in plumbago from the early seventeenth to the second decade of the nineteenth century.

A small loan exhibition of pastels by John Russell, R.A., was arranged in Room 81. It comprised two family portraits lent by Mr. C. B. Patrick in 1915 (see Review for 1915, p. 75), and three portraits and one subject picture lent in 1916 by a descendant of the artist. Of the last named, the most important is "Young Artists," representing Russell's two youngest sons, William and Thomas, as children. This pastel was exhibited at the Royal Academy in 1793. The subject-picture, entitled "Ruth and Naomi," is a replica of the Diploma work painted on his election to the Academy in 1788. The original is in the Diploma Gallery at Burlington House.

Mrs. Charles Wingfield lent two early sixteenth century panels from an altar-piece. They are painted on both sides with subjects representing the martyrdom of St. Peter, St. James the Greater, St. Paul, and St. Anthony the Abbot. Mr. Henry J. Pfungst, F.S.A., made some additions to his collection of miniatures already exhibited on loan.

Textiles.

THE Duke of Buccleuch in addition to the numerous objects mentioned elsewhere, lent an interesting panel of *petit point*, showing the story of the prophet Daniel. It is said to have come from Wemyss Castle, and to be the work of Mary, Queen of Scots. His Grace also lent a fine Persian carpet of early date, and part of a cartoon for a tapestry, showing some large heads.

Miss Jekyll lent a linen shift elaborately decorated with smocking, drawn-work and needlepoint fillings; and an embroidered linen sleeve with an edging of pillow lace. Both date from the sixteenth or seventeenth century, and are probably Italian.

Mr. Frank Green lent a large bedspread embroidered with silk and brightly-coloured wools, with figures and floral ornament in the

Chinese style. It dates from the late seventeenth century, and is probably of Dutch origin.

Mr. Harvey Hadden lent a very fine Chinese ceremonial robe of the eighteenth century, tapestry-woven in silk and gilt metal threads.

Mr. F. C. Eeles lent an example of English ecclesiastical embroidery, in the shape of a panel from a cope or chasuble. It shows St. James the Greater under an architectural canopy, and was evidently worked about the year 1500.

Miss Willmott lent a small panel of German embroidery, with an allegorical figure of a sower. It is dated 1529.

Woodwork.

THE principal loans to this Department in 1916 were a most valuable and interesting set of four English chairs of the early eighteenth century, covered with Mortlake tapestry, woven in silk and wools, with floral designs, from Mr. Frank Green; and a large collection of Japanese inro, comprising 282 examples, decorated with lacquer designs, from Mr. R. A. Pfungst. Other loans consisted of three Spanish inlaid cabinets of the seventeenth century, from Mrs. Cyril Ward; a French cabinet and a table of the sixteenth century, and an Italian sideboard of the same period, from the late Mr. Murray Marks; an English oak settle of the eighteenth century, from Mrs. E. F. Strange; an Italian chrismatory case, from Lieut.-Col. G. B. Croft Lyons.

Indian Section.

IN addition to the Royal Loan noted on page 76 above, various other important objects were lent to this Department during the year. In Sculpture special interest is attached to the two grey sandstone images (PLATE 27), lent by Mr. R. Grant Brown, Deputy Commissioner of Katha, Burma. These figures, which are certainly prior to the seventeenth century in date, were recently found beside a pagoda situated on a small hill south of Ywakainggyi, in the Kyauksē district, Upper Burma, and prove to be representations of Virūlhaka (*Virūd-haka*) and Dhatarattha (*Dhritarāshtra*), the Guardian Kings, or *Loka-pālas*, of the south and east quarters.¹ Virūlhaka, in whose "quarter" is

¹ Two of the four Guardian Kings, who respectively watch over the continents that stretch away from Mount Meru, east, west, south, and north, and are also objects of popular worship in Central Asian and Chinese Buddhism.



SANDSTONE IMAGES OF VIRULHAKA AND DHATARATTHA.
Burmese (Kyauksē). Before the seventeenth century.

LENT BY R. GRANT BROWN, ESQ.

the world on which mankind resides, is here shown holding the "Record Book" in his left hand, observing and inscribing, with a stylus held in the right, the good deeds of pious Buddhists. His image, which occurs so frequently on pagoda-platforms in Burma, is an object held in such veneration that the faithful, when visiting the temple, seldom fail to strike the bell placed in juxtaposition to the image, thus insuring recognition from the *Lokapāla*. Dhatarattha, the Chief of the Gandhabbas (*Gandharvas*), or celestial musicians, is depicted holding with both hands a conch-shell trumpet, which the Burman sculptor, for some reason, has substituted for the lute-like instrument usually carried by this *Lokapāla*. The three Dravidian bronzes lent by Mr. F. Yorke Smith are fine images of the Tanjore type, made about the seventeenth century. The best is the standing Vishnu, four-armed, holding as attributes the wheel or discus (*chakra*), the conch-shell (*sankha*) and the mace (*gada*); the next, a standing Siva, four-armed, with crescent-moon and Ganges-head emblems on head-dress, holding the axe (*parasu*) and the deer (*mrigu*); and lastly, a variation of Krishna, known as Navanita-nrittamurti, representing this deified hero as a child, dancing with joy, holding a butter-ball. In this form Krishna is the particular deity of the Vallabhācārya sect of the Vaishnavas. Mrs. Odette Shaw lent a large, well-modelled Burmese figure in burnished, golden bronze, representing Gautama Buddha, seated, with right hand bent in the "Earth-witnessing" pose. This sculpture was cast at Mandalay in the second half of the nineteenth century.

Mr. R. Grant Brown also lent an interesting specimen of Burmese costume, a nineteenth century head-dress recently worn by a priestess of the "cult of the Brothers" at Taungbyon, near Mandalay, at the great annual Festival. The hat is of plaited cane, covered in spangled embroidery studded with paste gems, and curiously ornamented at the four corners with dried maize-leaves. The legend states that the two Brothers were put to death by the Buddhist King Nawayāta (*Anuruddha*), of Pagan (A.D. 1044-1077), for neglecting to supply the bricks necessary for the building of a Royal pagoda. By some the twain are regarded as the champions of the pre-Buddhist religion (which still has its headquarters at Taungbyon), inasmuch as the ancient rites of tree-worship are performed in their honour at this festival. Attended by thousands of Burmans, the head-priestess and the high priest together select, by striking with swords, two coffeewort trees to represent the brothers. Splinters of the chosen trees are

forthwith distributed for burying in the fields to make the crops grow.¹

Late in September Lady Wantage generously lent a magnificent series of Mogul paintings and illuminated panels of calligraphy, all of which were formerly in the Imperial collection at Delhi (1605-1658). As the series is to be exhibited early in the New Year, it will accordingly be reviewed in the volume for 1917.

¹ The ceremony is described by R. Grant Brown in the "Journal of the Royal Anthropological Institute," July-December, 1915.